

Saturday 31 December 2016

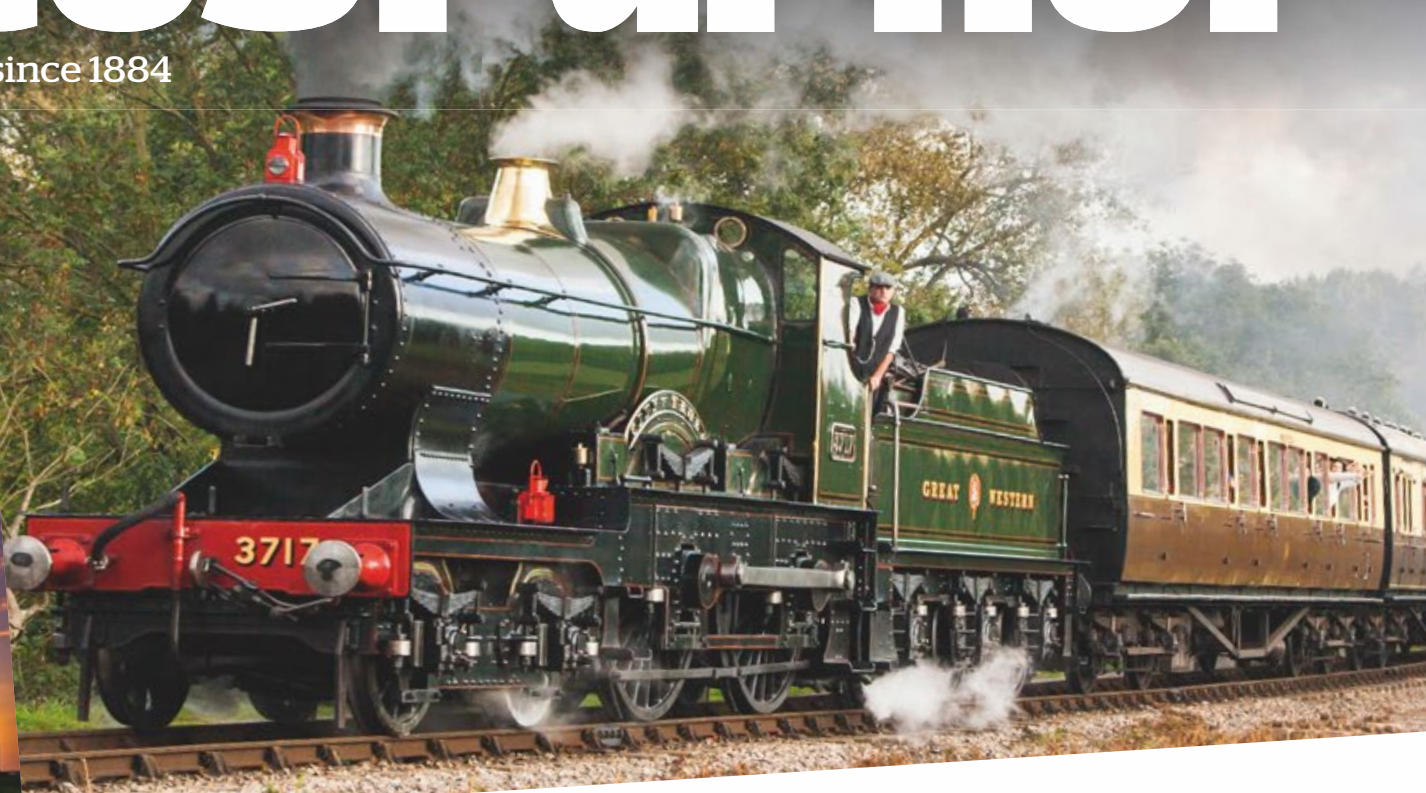
Amateur Photographer

Passionate about photography since 1884



TESTED

Panasonic FZ2000
20MP bridge camera with 24-480mm
zoom and pro 4K video features



61 best events to shoot in 2017

12 months of **photo inspiration** with expert shooting tips

PLUS In the field with the Leica Noctilux 50mm f/0.95 • Capture urban foxes



2016's Iconic Images Top picture editors pick their images of the year



GET UP TO
£125
CASHBACK

GET UP TO
£125 CASHBACK
ON SELECTED X SERIES
CAMERAS & XF LENSES

WWW.FUJIFILM.EU/UK

FOR PURCHASES MADE BETWEEN 13TH OCTOBER 2016 AND 31ST JANUARY 2017 ONLY. FOR FULL TERMS AND CONDITIONS AND A LIST OF QUALIFYING PRODUCTS VISIT WWW.FUJIFILM.EU



COVER PICTURES © ROSS HODDINOTT, SWANAGE RAILWAY, DREW GIBSON, CORY SILKEN, ROSS HODDINOTT, ENGLISH HERITAGE

In this issue

12 What to shoot in 2017

Whether you love wildlife, portraiture, pancakes or plants, Tracy Calder and a line-up of top professional photographers reveal what to shoot next year, when and how

30 Wildlife watch

Foxes always make great subjects, but in winter you have the chance to capture them in frost and snow, as Oscar Dewhurst reveals

32 A year in images

Picture editors and photographers of major agencies, publications and organisations choose their stand-out images from the past 12 months

38 Why I love my Noctilux

Edmond Terakopian reveals what Leica's legendary light-gathering f/0.95 Noctilux lens has done for his photography

44 Shooting a Street Cat Named Bob

Film director Roger Spottiswoode talks about how Sony Alpha cameras helped him to reveal the relationship between one man and his cat

48 Panasonic Lumix DMC-FZ2000

Panasonic's FZ2000 has a fresh optic and an even stronger focus on video than its predecessor. Matt Golowczynski puts it to the test

Regulars

3 7 days

25 Inbox

46 Accessories

55 Technical Support

82 Final Analysis



Well, what a year we've had! It's been a tough one, but we ended it on a high by winning Consumer Magazine of the Year for the second year in a row at the Pixel Trade Awards. Voted for by the photographic trade, it's a recognition of the esteem and respect in which *Amateur Photographer* is held within the industry, and of all the hard work that goes into producing it by the most talented and

dedicated team of photography journalists in the UK, if not the world.

But enough about AP and 2016, let's talk about you, and 2017! This week we bring you a guide to all the key events and activities that photography enthusiasts should be putting in their diaries for next year, along with a few seasonal ideas to get you all inspired. I wish you all a great new year and a photographically productive 2017.

Nigel Atherton, Editor

JOIN US
ONLINE

**Amateur
Photographer**

amateurphotographer.
co.uk



Facebook.com/Amateur.
photographer.magazine



flickr.com/groups/
amateurphotographer



@AP_Magazine



amateurphotographer
magazine

ONLINE PICTURE OF THE WEEK



© ALEX WRIGLEY

IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

Mountain and Tree by Alex Wrigley

Nikon D7100, 70-200mm, 1/200sec at f/5, ISO 100

AP reader Alex Wrigley uploaded this image to our Twitter page using the hashtag #appicoftheweek. It's another example of how much variety the England's famous Lake District has to offer.

'After being beaten by blizzards all morning, the light finally started breaking through around Blea Tarn,'

says Alex. 'This weather-beaten tree perched on Blake Rigg caught my attention. The illuminated clouds passing through the valley contrasted perfectly with the ominous mountain in the background. I composed it to show off the scale of the mountain and the drama of the morning as much as possible.'



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

*PLEASE ALLOW UP TO 28 DAYS FOR DELIVERY

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 26.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 26.

NEWS ROUND-UP

The week in brief, edited by Liam Clifford

Wildlife hide by Simon King OBE

The public will soon be able to get their hands on a brand-new hide for outdoor shoots designed by wildlife enthusiast and *Planet Earth*

cameraman Simon King. The hide stands 1.7m high and 1.5m square, with all windows featuring twin viewports. Price is £149 from www.shop-simonkingwildlife.com.



Photo lab Picto crosses the pond



After being based exclusively in France for almost 70 years, photo lab Picto is to open two professional services in New York. Picto Online is a photo-printing website, while Picto Atelier offers personalised advice for image and print optimisation.

© ANTHONY DE LANDOX

Portable lighting launch

The Lume Cube, a lightweight LED light source capable of providing 1,500 lumens in a portable body, is now being distributed by Intro2020 after a successful Crowdfunding campaign. The devices feature 6000K colour temperature and can work either as external flashes for stills photography or a continuous light for video. Prices start from around £90. Visit www.intro2020.co.uk for more information.



© MATT EMMETT/ARCAID IMAGES

Brooklyn Beckham announces photo book



Brooklyn Beckham, the 17-year-old eldest child of David and Victoria Beckham, has announced plans to publish his debut book of photography to his 8.8 million followers on Instagram. The book is due for release in May 2017 through Penguin Random House.

Clip-on 360° smartphone camera

Insta360, a provider of creative 360° camera technology, has launched an Indiegogo campaign for the Insta360 Air, a clip-on camera for Android users with a dual 120° fisheye lens that promises to transform their smartphones into HD, 360-capable cameras, ready for livestreaming or sharing. The campaign is launching with a target of \$20,000.



WEEKEND PROJECT

Play around with size and scale

Conveying a sense of scale in your work can be challenging. If you shoot a close-up of an insect's wing, for example, the viewer can be fooled into thinking that he/she is seeing an aerial shot of some agricultural fields. Sometimes this confusion can be used to your advantage, encouraging the viewer to linger longer over your work while they try to work out what they are seeing. But, more often than not, you want the size of the subject to be obvious at a glance. One way to do this is to include a recognisable element in the composition. Another way is to use a wideangle lens to exaggerate the distance between foreground and background elements. You can also use large amounts of negative space to make your subject seem small in relation to its surroundings.



© TRACY CALDER

BIG picture

Arcaid Architectural Photography Award 2016

◀ Matt Emmett has won the Arcaid Images Architectural Photography Award with his rather mind-bending image of a covered reservoir in Finsbury Park, London.

The reservoir was designed by the East London Waterworks Company in 1868, and this is the first time a historic location has been selected as a winner of the Arcaid awards. Emmett's image captured the imagination of the judges. One, Dr Eva-Maria Barkhofen, likened the shot to a Piranesi – an 18th century Italian artist famed for his depictions of fictional, Kafkaesque prisons.

Emmett will be presented with his award, along with \$3,000 in prize money, during the public Building Images exhibition, planned for February 2017 in Sto Werkstatt, London, alongside the other 19 shortlisted entries from around the world.

Words & numbers

**Dig in,
follow your
instincts and
trust your
curiosity**

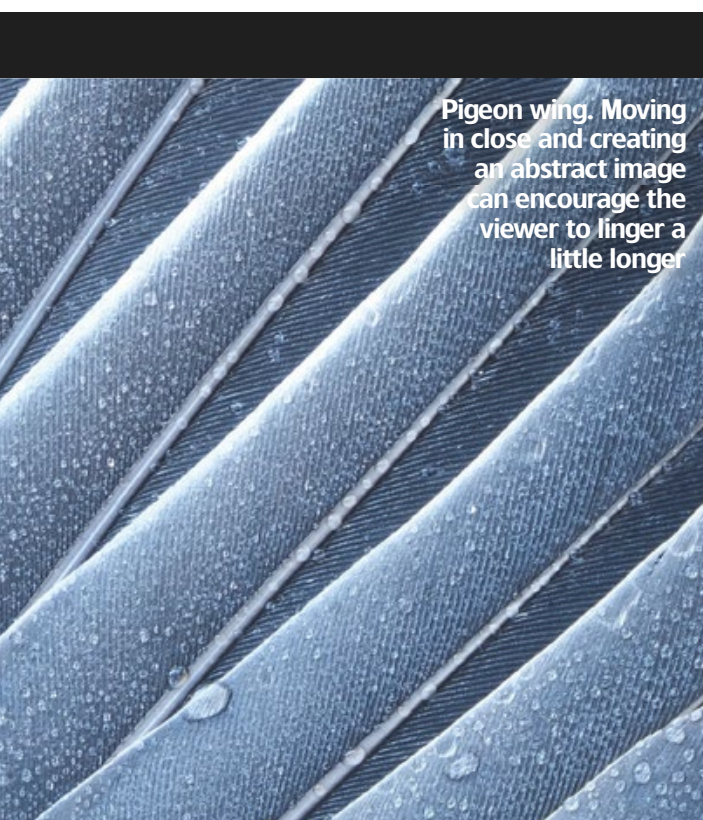
Susan Meiselas

American documentary photographer (b1948)

more than
£10,000

value of prizes in the 2017 RHS Photographic Competition

SOURCE: WWW.RHS.ORG.UK



Pigeon wing. Moving in close and creating an abstract image can encourage the viewer to linger a little longer

1 We all know how big the average human being is, so the easiest way to indicate great size is to place a person close to your chosen building, mountain, tree and so on. To make them stand out, ask them to wear red – even small amounts will attract the eye.

2 If you want to imply distance between various elements in the frame you'll find it's worth bearing in mind that some colours (such as blue, for instance) are considered recessive colours, while others (such as red) are considered to be advancing.


3 Framing your subject tightly or zooming in on a specific part of it (such as the ear of an elephant or the window of a building) can suggest to the viewer that the subject is so huge that it simply cannot fit into the frame in its entirety.

4 You can play around with the idea of scale by moving in close to your subject and excluding any point of reference for the viewer. Alternatively, why not try stepping back a bit from the subject and pointing your camera upwards so as to suggest great height.

Flipping the LCD display into selfie mode automatically activates eye-detection AF mode



Fujifilm unveils X-A10 mirrorless camera

 FUJIFILM has announced the addition of a lightweight mirrorless camera to its X-series range called the X-A10. Aimed squarely at the budget and entry-level markets, the X-A10 looks set to borrow heavily from the X-A3 that was released earlier this year, particularly when it comes to the camera's interior specification.

The new model features the same 16.3-million-pixel APS-C

sensor and image-processing combo, plus Fuji's proprietary colour-reproduction technology, and is compatible with Fujinon lenses.

Like the X-A3, the X-A10 also lets its users turn the camera around and flip the screen upwards by 180° for those all-important selfies. The LCD features a tilt-and-slide mechanism so users can make sure that it isn't blocked by the body of the camera itself. Rotating the screen

will activate the eye-detection AF mode to adjust focus automatically on the subject's eyes. The X-A10 will also feature a portrait enhancer mode for reproducing pleasing and realistic skin tones.

On the outside, too, the X-A10 sports largely the same retro design as the X-A3, with two

command dials requiring only a thumb to adjust aperture, shutter speed and exposure settings. Frequently used functions such as white balance, continuous shooting and the self-timer can be assigned to standalone buttons.

Unlike its older sibling, however, the X-A10 does not feature a hotshoe for external flash gear, opting instead for a built-in pop-up flash with Super-Intelligent-Flash system support. It also no longer features the focus-mode switch on the front of the casing.

Other features include a maximum shutter speed of 1/32,000sec using the electronic shutter, Wi-Fi connectivity using the free Camera Remote app for smart devices, and full 1080p HD video recording. Fujifilm's popular film simulation modes will be available for both stills and video shooting.

Available from January 2017, the Fujifilm X-A10 will go on sale as a kit with the XC 16-50mm f/3.5-5.6 OIS II lens for £499.




The X-A10 will be available from January 2017



PHOTOLEMUR

First AI-based photo enhancer

 PHOTOLEMUR, a new photo-editing tool for Mac users, has been launched, billed as the 'world's first fully automated photo-enhancement solution'.

According to its creators, Photolemur uses artificial intelligence (AI) to make natural image enhancements automatically, and then learns from the enhancements that users like or dislike to improve its performance in the future.

Unlike most 'all-in-one automatic' photo editors that often rely on hard-coded filters, Photolemur promises to apply specific enhancements for each image by recognising objects, faces, trees, sky, foliage and more.

Photolemur for Mac is available for \$79, with Windows and mobile versions planned for release in 2017. Visit www.photolemur.com.



**Subscribe to
Amateur
Photographer
SAVE
42%***

Visit amateurphotographer.subs.co.uk/11TZ (or see p54)

* when you pay by UK Direct Debit



engraved fluorescent markings
glow under low light conditions

The Blackstone version is built
with sturdier materials and has
fluorescent markings for easy
low-light work

Irix arrives in the UK

LENSES from Swiss/Korean optics manufacturer Irix are now available to purchase in the UK, with the manual-focus 15mm f/2.4 leading the charge after being announced at Photokina earlier this year in Cologne, Germany.

Available in two versions, Blackstone and Firefly, the 15mm f/2.4 features 15 lens elements in 11 groups and two glass aspherical lenses, which should promise high levels of image quality. The aspherical build should also improve image brightness at the edges of the frame, while minimising aberrations and distortions. Nine aperture blades and a minimum focus distance of 0.28 metres ought to go a long way to

providing nice and smooth out-of-focus areas in shots, too.

Despite both lenses sharing the same optical design on the inside, the two versions do have a few differences.

The Blackstone model is billed as the sturdier of the two, with a heavy aluminium and magnesium body for extra weather and scratch-proof hardness in the

field, even in extreme conditions. It also features engraved fluorescent markings to help reflect the light when working in low-light conditions.

The Firefly, on the other hand, is made from a lighter-weight plastic and features an ergonomic focusing ring, with more of a focus on high manoeuvrability and speed when in use. Irix claims the Firefly is the lightest lens in its class, weighing roughly 590g compared to the Blackstone at 660g.

Both lenses are currently available from Amazon UK for Canon EF, Nikon F and Pentax K mounts for £580 (Blackstone) and £400 (Firefly). For more details, visit www.irixlens.com.



Both versions feature
the same optical design

Amateur Photographer wins award

AMATEUR Photographer won the Consumer Magazine of the Year Award at the prestigious Pixel Trade Awards at a ceremony in London earlier this month. This is the second year running that AP has scooped the prize and it was presented to AP Editor Nigel Atherton and head of marketing Samantha Blakey, by Frederik Lange of Sony. Nigel Atherton dedicated it to former AP News Editor Chris Cheesman who sadly died in October.



The award was dedicated to Chris Cheesman

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Oliver Atwell



© LANGDON CLAY

Photographs of Urban Life

The street is a fundamental part of the urban landscape and has featured consistently in photography throughout the 20th century. The exhibition Street View: Photographs of Urban Life explores how photographers have captured city life on camera in Sheffield, around the UK and abroad.

Until 11 March 2017, www.museums-sheffield.org.uk



© DACS 2016

LONDON

The Radical Eye

Take yourself to London's Tate Modern to see this once-in-a-lifetime exhibition of Elton John's private collections of photography, drawn from the classic modernist period of the 1920s-1950s.

Until 7 May 2017,
www.tate.org.uk

NORTH WEST



© COLIN JARVIS

Fylde coast

Book now to take a tour of Blackpool, Cleveleys and Fleetwood Wrecks with photographer Colin Jarvis, who will show you the best techniques for shooting the coastal regions.

8 January 2017,
www.colinjarvis.co.uk/#blog



© IAN J JACKSON

HULL

As the Waves Receded

Photographer Ian J Jackson visited the scene of devastation soon after a tsunami hit northeast Japan in March 2011, and felt compelled to record on camera what he witnessed.

Until 8 January 2017, www.hipgallery.co.uk

Landmarks

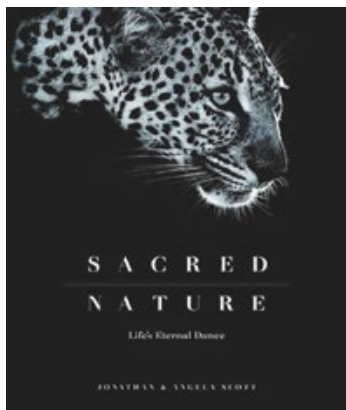
Landmarks is a Harrogate exhibition and a publication, commissioned by the Mercer Art Gallery with new work by Yorkshire photographer Liza Dracup, inspired by the work of early photographers in the Mercer's photography collection.

Until 8 January, 2017
bit.ly/2gYHoOH

NORTH YORKSHIRE



© LIZA DRACUP



Bookshelf

Sacred Nature

by Angela and Jonathan Scott

Wildlife photographers **Jonathan** and **Angela Scott** showcase the best of nature. **Oliver Atwell** uncovers a stark warning amid the beauty

Published by

HPH Publishing

Price £39

ISBN

978-0-99469-

240-5, hardback,

288 pages

★★★★★

A question we ask of many photographic genres in this magazine is, what purpose does it serve? What makes a good landscape, street or portrait image? What should a viewer feel and experience when they see it? These are also the questions to ask of nature photography when flicking through the pages of this new book from author and wildlife photographer couple, Angela and Jonathan Scott.

They've worked for several years to raise awareness of the awe-inspiring and boundless beauty of nature. However, their aim is not simply to highlight beautiful animals and their habitats. Instead, it is to show us what we stand to lose if man's rapacious nature continues unabated.

Our planet's ecosystem is undergoing a radical and perhaps irreversible shift. As

John Higgs in his book *Stranger Than We Can Imagine* points out, extinctions are occurring at a horrifying rate – somewhere between 100 and 1,000 times the normal background level. We're now in what has become known as the 'sixth extinction'. To put it in context, the fifth great extinction occurred 65 million years ago when a comet or asteroid destroyed 75% of the planet's plant and animal species, including the dinosaurs. That's where we are now, except the extinction is spreading like a cancer across the planet.

It's with this in mind that the work of photographers such as Jonathan and Angela Scott becomes all the more vital. When AP talked to Art Wolfe (*Nature and nurture*, 10 December) he made the valid point that people are affected by the



visual. People respond to images, and when there's a beautiful or impactful image that actually connects people to things – such as animals – they may not otherwise encounter, then that serves to hit them on an emotional level. Statistics are dry and abstract; images are something we can relate to.

Landscapes in danger

The Scotts – perhaps best known for the popular BBC One TV series *Big Cat Diary* – understand this. Having spent much of their adult lives investigating, exploring and studying the incredible open wilderness of Africa, they know their beloved landscapes are in danger of vanishing. It's timely, then, that this book should come out now.

They live in Lang'ata, close to Nairobi National Park, and workwise are based largely around the Maasai Mara National Reserve in south-west Kenya. It's the perfect platform for the pair to photograph and study the range of subjects that make up the body of work featured in *Sacred Nature*.

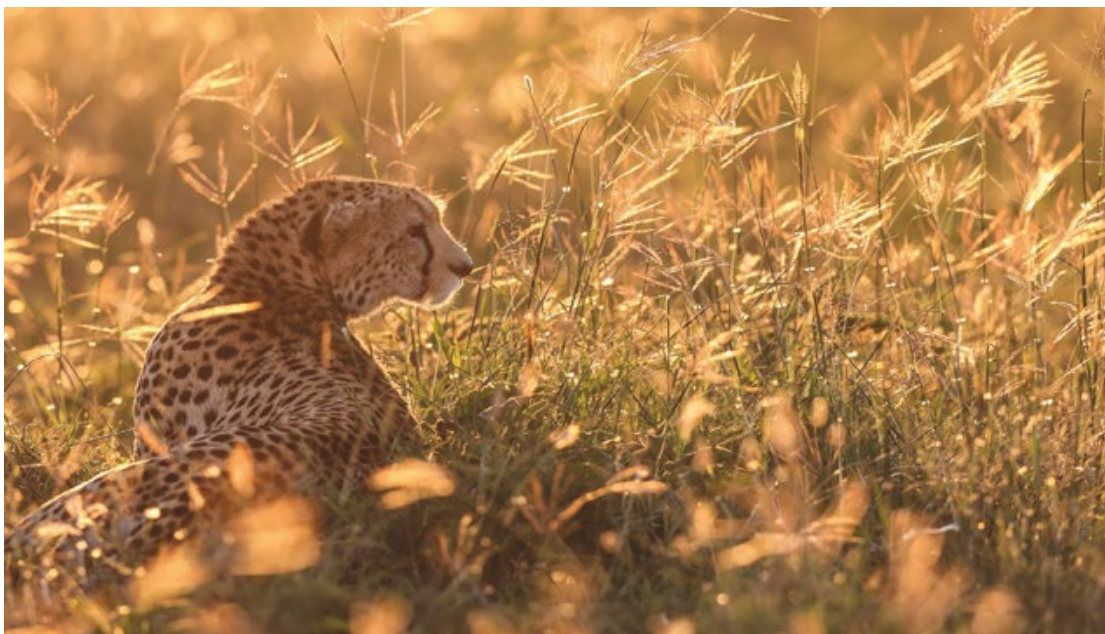
The work of the Scotts has been known to focus mostly on big cats, but here we see that's not necessarily true. In fact, theirs is an all-encompassing project that features just about every aspect of the wildlife that walks the African landscape. That includes the people who live there, such as the Maasai herdsman and their families. That's perhaps the greatest lesson of this book: the symbiotic relationship between man and the land.



Zebra stallions fighting. Canon EOS-1Ds, 500mm, 1/100sec at f/4, ISO 250



Elephant and hail storm. Canon EOS-1D X, 70-300mm, 1/320sec at f/4.5, ISO 250



Cheetah at dusk. Canon EOS-1D X Mark II, 600mm, 1/320sec at f/5.6, ISO 400

As the Scotts point out, there once was a time when man and nature lived in balance and harmony, yet now we seem determined to destroy the planet that once acted as our cradle.

If you are at all familiar with the work of the Scotts, you'll understand that there is real strength in their images, particularly in their black & white work. Like all good wildlife photography, the images are not mere documents. Instead, we find ourselves actually drawn into the world of these animals. The images are, at times, masterclasses in how to photograph wildlife within its environmental context. It's a generous book as well; huge and beautifully

produced. It is clear that a great deal of care has gone into its presentation and it is well worth the attention of anyone with even a cursory interest in images of the natural world.

Ultimately, this is a book that is not only a great collection of images and a stark warning about the consequences of inaction in the face of impending catastrophe but also a glimpse into the Scotts themselves and their relationship that has endured throughout such an incredible career. Clearly they are a pair with an intrinsic understanding of one another's methods. As a result, we have a book that is incredible, beautiful and very moving.



Also out now

The latest and best books from the world of photography. By Oliver Atwell



© LIN ZHIPENG/REVOLUTION-STAR PUBLISHING AND CREATION CO.LTD

The Chinese Photobook, from the 1900s to the Present

Edited by Martin Parr and WassinkLundgren, Aperture, £50, 448 pages, hardback, ISBN 978-1-59711-3-755

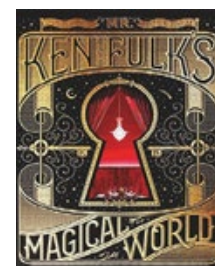


PHOTO BOOKS, both here and abroad, have in recent years become strong platforms for photographers to get their work out to the world. The big draw for photography enthusiasts is that these volumes are often self-

produced in limited numbers and therefore highly collectable. More than that, the books are often beautiful little artefacts that can sometimes bring to mind the kind of underground 'zines that were published in the 1970s. However, photo books have been around for a long while, as we discover in this gorgeous volume that looks at the kind of books published by Chinese photographers as far back as the 1900s. What we find is a diverse range of books on subjects including propaganda and social realism. Martin Parr, something of an expert, is on hand to guide readers through this history and offer some valuable context on which to plant your feet and set you on your way. ★★★★★

Mr Ken Fulk's Magical World

Ken Fulk, Abrams, £45, 256 pages, hardback, ISBN 978-1-41972-2-387



IF YOU'RE a little partial to architecture and interior design, or have optimistic hopes of one day making it big and moving to the US, then this is a book that should get your mouth watering. Working out of his base, the Magic Factory in San Francisco, Ken Fulk is the go-to name when it comes to designing houses so plush and lavish they burn your eyes, and events so extravagant it's as if a mutant Fabergé egg had thrown up its dinner. Frankly, you're never going to be invited to one of Fulk's parties or houses, so you'll just have to make do with this insanely beautiful book. You'll feel richer just stroking its golden cover. ★★★★★



Viewpoint

Andy Blackmore

The rise of the selfie has turned photography into an increasingly self-centred medium. It's certainly no substitute for creative and visionary shooting

Now, being a grumpy old man of certain years, I am prone to any number of irrational dislikes – some deserving, others not so. This would be the ideal opportunity to list a load of amusing irks for comic effect, such as toast landing jam-side down or finding a drawer populated only with odd socks. However, I'm not in that kind of mood.

Perhaps it's my age but my spectrum of irritation seems to be widening, and many more things seem to get on my wick. In the words of Peter Griffin from *Family Guy* – to whom I have been likened more than once – some of the things that really 'grind my gears' include Theresa May, bananas, fist-bumps, fly-tipping and pompous joggers.

However, there is one thing almost guaranteed to bring on a bout of self-righteous apoplexy, and that is the selfie. I hate the darn things. Now, I was going to water that statement down by saying I only hate inappropriate selfies. But I'd be kidding myself and short-changing you.

How does such a seemingly innocuous activity summon up such bile within me? Because it is shorthand for everything that ails an industry I was once proud to call my own – a paradigm and oxymoron for the modern media model. Somehow, it both manages to encapsulate an obsession with the cult of the celebrity,

along with a narcissistic sense of self-entitlement that increasingly prevails in some quarters.

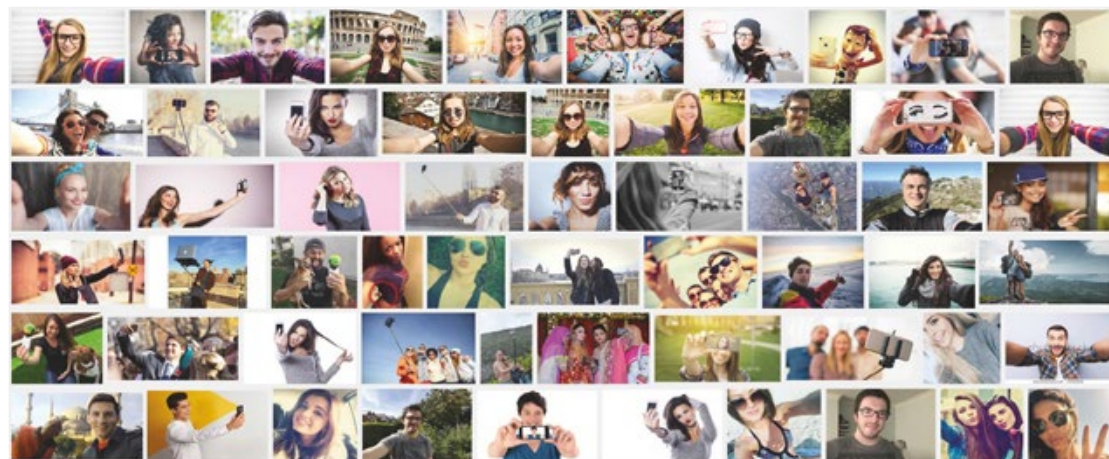
A digital Post-it note

I believe the selfie, gratuitous or otherwise, cheapens photography. It reduces the art of painting with light that I fell in love with to nothing but a process. An ephemeral, glorified, digital Post-it note. A pursuit pursued with all the artistic integrity of someone putting a pound coin into a photo booth.

Who are you that it is not enough to witness history but that you feel so self-important you must become part of it? Imagine the iconic Vietnam War image of a nine-year-old Kim Phúc, running naked down a road near Trang Bang after a South Vietnamese Air Force napalm attack, with a gurning Nick Ut in the picture's foreground.

Now this may come as news to some, in the same way a misguided geocentric view of the universe that believed the sun revolved around the earth, came to others. The world does not revolve around you. No amount of selfies can make it so.

So, as I walk on by, past someone so engrossed in their own slice of life they feel compelled to share it, please excuse me if I become suffused with rage. You see, I'm struggling to contain myself. Stifling and suppressing the urge to take that selfie stick, and stick it where...



Selfies: selfless photography or just plain selfish? Andy thinks he knows...

Andy Blackmore is a photographer and former picture editor of *The Independent* and *The Independent on Sunday*. Visit www.massnegro.wixsite.com/andyblackmore

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 26 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week



Twitter



© MISS MAMIYA

Miss Mamiya @MissyMamiya

Autumn has lots to offer any photographer. Get out there and make use of the weather to give your images a seasonal edge.

Join the conversation @AP_Magazine



Facebook



© SIMON HANDLEY

Simon Handley

To beat those winter blues why not inject a little colour into proceedings? Or, in the case of this splashy and vibrant image of South African performer Toya Delazy, a lot.

Like us at www.facebook.com/amateurphotographermagazine



Flickr



© ALISTER KEMP

Alister Kemp

You can find beautiful wildlife in the Scottish Highlands. This image of a mountain hare by Alister Kemp is perfectly timed.

Submit your photos to apmag.co/flickr

SP 150-600_{mm} G2

You're never too far from a great close-up.
Discover the next generation ultra-telephoto
zoom lens from Tamron.



**SP 150-600mm
F/5-6.3 Di VC USD G2 (Model A022)**

For Canon, Nikon and Sony* mounts

Di: For APS-C format and full-frame DSLR cameras

* Sony mount model without VC

TAMRON

www.tamron.co.uk
www.facebook.com/TamronUK

What to shoot **in**



© ANDY HOWARD

Mountain hares are grey-brown with a blue tinge in summer, and turn white in winter with only their ear tips staying black

How to photograph mountain hares

IN JANUARY, mountain hares can be found on the snowy slopes of the Cairngorms and surrounding hills in north-east Scotland. They are adapted to endure the cold and biting winds, with a dense multi-layered pelage keeping them warm and dry.

Stay safe

Dress appropriately for the conditions and check the weather forecast. Let someone know where you are going and when you intend to return.

Seek expert help

Using an expert guide will help to keep you safe, and maximise your photographic opportunities.

Make the most of your gear

On a DSLR with a cropped sensor, a minimum focal length of 300mm is best, but if you don't have long lenses, try shooting the hare in its natural habitat.

Use exposure compensation

Exposing for a white hare on snow is a challenge, as your camera will try to make the snow look grey, so use positive exposure compensation to ensure the correct exposure – plus 1 stop and above is required.

Respect your subject

The best way to approach a hare is 'slow and low'. The more time you invest in a hare, the greater the reward. If the animal looks nervous and twitchy, move back and give it some space.



Andy Howard

Andy is an award-winning wildlife photographer. For the past five years, he has been working on a project photographing the mountain hare – the culmination of this work will be the publication of a book in May 2017.
www.andyhoward.co.uk

January

11-15 JANUARY

The Societies' Photographic Convention and Trade Show

This is a veritable feast of education, with five days of action-packed programmes designed to help you improve your wedding, portrait and general photography. The Trade Show (which runs from 13-15 January) features more than 100 exhibitors including Canon, Manfrotto and PermaJet.

Venue: Hilton London Metropole, Edgware Road, London W2 1JU
Visit www.swpp.co.uk



© CINDY SHERMAN - UNTITLED (LUCY), 1975/2001. METRO PICTURES/SAMUEL VERNON COLLECTION

LAST CHANCE TO SEE

29 JANUARY

Feminist Avant-Garde of the 1970s

Featuring work by the likes of Cindy Sherman and Francesca Woodman, this show highlights the practices that shaped the feminist art movement, providing a timely reminder of the impact made by a generation of artists. It features photographs, collages, performances and videos.

Venue: The Photographers' Gallery, Ramillies Street, London W1F 7LW
Visit www.thephotographersgallery.org.uk

31 JANUARY

Up Helly Aa

This fiery festival is so intense that the next day is designated a public holiday 'to allow for recovery'. Dating back to the 1880s, Up Helly Aa is a celebration of Shetland's history and a demonstration of the islanders' spirit. Described as a 'northern Mardi Gras', the highlight is an incredible torchlit procession, ending with the destruction of a galley.

Venue: Lerwick, Shetland
Visit www.uphellyaa.org



© VISIT SCOTLAND/NOLANDA BRUCE



© RSPB/BEN HALL

28-30 JANUARY

RSPB Big Garden Birdwatch

This popular event allows the RSPB to build a picture of garden wildlife across the UK, helping it to determine which species are in danger, and what can be done to prevent further decline. Last year 8,262,662 birds were counted, with the house sparrow taking the top spot, and the starling coming second.

Venue: Gardens across the UK
Visit www.rspb.org.uk

29 JANUARY

Chinese New Year celebrations

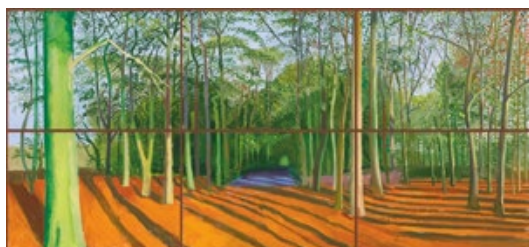
London's Chinese New Year celebrations are the biggest outside of Asia, with enough parades, performances and fireworks to keep your shutter firing from dawn till dusk. This year it's the turn of the Rooster. Festivities start with a colourful parade that snakes its way through the streets of the West End.

Venue: Trafalgar Square, Central London, Chinatown and the West End, London
Visit www.visitlondon.com

2017

Whether you have a penchant for wildlife, portraiture, pancakes or plants, **Tracy Calder** and a line-up of top professionals have the lowdown on what to shoot, when and how

February



© DAVID HOCKNEY - WOLDGATE WOODS, 6 & 9 NOVEMBER 2006 (PHOTO CREDIT RICHARD SCHMIDT)

9 FEBRUARY-29 MAY

David Hockney

As the artist approaches his 80th birthday, Tate Britain looks at 60 years of Hockney's prints, paintings, drawings, videos and photographs – some of which have never been seen before in public. The exhibition is the most comprehensive to date, and is a collaboration between Tate Britain, the Centre Pompidou in France and The Metropolitan Museum of Art in the USA.

Venue: Tate Britain, Millbank, London SW1P 4RG
Visit www.tate.org.uk



© EDMUND FELLOWES

14-21 FEBRUARY

BTO National Nest Box Week

Natural nesting sites, such as holes in trees or old buildings, are fast disappearing as people 'tidy up' properties. This well-established event encourages everyone to put up nest boxes in their local area to promote and enhance biodiversity, and support the conservation of breeding birds and other wildlife.

Venue: Across the UK
Visit www.bto.org

15 FEBRUARY-11 JUNE

Wolfgang Tillmans

From intimate portraits to images that address vital political issues, Wolfgang Tillmans has covered some ground in his career. This exhibition focuses on his

work in the 14 years since his major exhibition at Tate Britain. He will also take over Tate Modern's south Tank for 10 days.

Venue: Tate Modern, Bankside, London SE1 9TG
Visit www.tate.org.uk



© KENSINGTON LEVERHULME BRITISH FASHION COUNCIL

17-21 FEBRUARY

London Fashion Week

This twice-yearly event is world-renowned. The chances of shooting a catwalk show are slim, but many photographers take to the streets to capture visitors to the city who are dressed to impress. It's a great opportunity for some candid street photography.

Venue: London city streets
Visit www.londonfashionweek.co.uk



© ISTOCKPHOTO.COM/ZEINOSANTIRAC

28 FEBRUARY

Pancake Day

All over the country, people will be going flipping mad as Shrove Tuesday arrives, marking the last day before Lent. Events in your own kitchen may well be worth photographing, but if not, there are various pancake races across the UK – many conducted in fancy dress.

Venue: Across the UK (but a number of races are held in London)
Visit www.visitlondon.com



© ROSS HODDINOTT

Snowdrops are a welcome sign that spring will soon be on its way, with plenty of places to shoot these stunning flowers

How to photograph snowdrops

SNOWDROPS flower as early as December, but are at their peak during February. These plants are best shot from ground level, so carry something to lie on. Use a wideangle lens for environmental shots, or a macro for isolating a single flower.

Check the forecast

A dusting of snow or frost will help your shots look seasonal, while water droplets on leaves and flowers after rain add sparkle and interest.

Look for backlighting

Lighting your subject from behind helps highlight the flower's shape and form. Shoot toward the direction of the sun, using a lens hood to prevent flare.

Reduce distractions

If background flowers are distracting, alter your position or focal length. Try apertures such as f/2.8 or f/4 to help flowers stand out from their surroundings.

Use exposure compensation

White flowers can give TTL metering a headache. Check your histogram regularly and apply positive exposure compensation if required.

Focus in live view

If you're taking close-ups using a macro lens or close-up attachment, depth of field will be shallow so you need to focus with great precision. Focusing manually via live view is the best approach.



Ross Hoddinott

Ross is one of the UK's leading outdoor photographers. He is a regular contributor to a number of magazines, and has enjoyed multiple successes in the Wildlife Photographer of the Year competition. He is the author of numerous books.
www.rosshoddinott.co.uk



© ROSS HODDINOTT

The brimstone butterfly can be found in England and Wales, being less common in Ireland and very rare in Scotland

How to photograph butterflies

Although it's still winter, on warm days, overwintering butterflies such as brimstone, red admiral, peacock and comma can sometimes be found basking in the sunshine.

Lens choice

For frame-filling shots, a dedicated macro lens is ideal – one with a focal length of around 100mm will provide a practical camera-to-subject working distance. If you don't own a macro lens, consider using close-up filters or extension tubes. Even the long end of a telezoom will suffice when shooting larger species like peacock butterflies.

Focus carefully

Depth of field is shallow when shooting close-ups, so be sure to focus precisely. Position your camera parallel to your subject – doing so will keep more of the insect in the plane of focus, maximising depth of field.

Shoot handheld

Butterflies rarely keep still long enough for you to use a tripod, so try shooting handheld. To generate a shutter speed fast enough to eliminate motion, increase the ISO.

Exclude distractions

Keep your shots clean and simple by excluding distracting foliage and clutter from the frame. Using a larger aperture, such as f/4 or f/5.6, will help throw distracting elements out of focus.

Use manual focus

Autofocus systems can struggle to lock on to close subjects. Switch to manual focus.



Ross Hoddinott

Ross is one of the UK's leading outdoor photographers. He is a regular contributor to a number of magazines, and has enjoyed multiple successes in the Wildlife Photographer of the Year competition. He is the author of numerous books. www.rosshoddinott.co.uk

NOTE: SOME OF THESE EVENTS AND DATES ARE SUBJECT TO CHANGE, SO CHECK WITH THE ORGANISERS BEFORE MAKING A SPECIAL JOURNEY

March

9 MARCH-29 MAY

Behind the mask, another mask

They may have been born more than 70 years apart, but French Surrealist Claude Cahun and British contemporary artist Gillian Wearing share many similarities when it comes to their work. Both are fascinated with self-portraits and self-image, and both use photography to express their discoveries regarding identity and gender.



© SELF-PORTRAIT OF ME NOW IN A MASK, BY GILLIAN WEARING, 2011; COLLECTION OF MARIO TESTINO. © GILLIAN WEARING, COURTESY OF MAUREEN PALEY, LONDON

Venue: National Portrait Gallery, St Martins Place, London WC2H 0HE
Visit www.npg.org.uk



10-19 MARCH

British Science Week

This is a week when everybody gets stuck in to science. Last year's highlights included a discussion on movement, dance and brain health, star gazing activities, and a look at drone flying. If you feel like organising your own photo-themed event for 2018 there are small grants available via the British Science Week website.

Venue: Across the UK
Visit www.britishscienceweek.org



© THE PHOTOGRAPHY SHOW

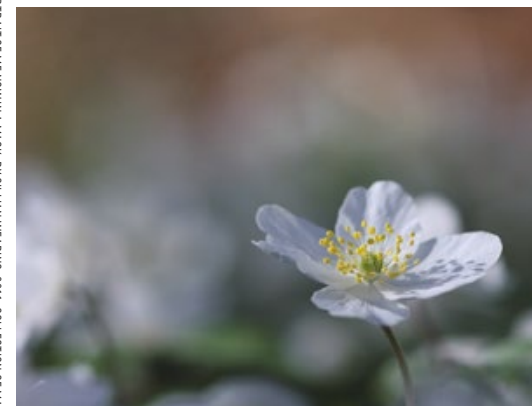
18-21 MARCH

The Photography Show 2017

Returning to the NEC for a fourth year, this jam-packed show offers visitors the chance to try the latest gear from photography brands, as well as attend

seminars, demos and conferences. This year sees the arrival of The Drone Zone, a 360° photography display, and examples of virtual reality.

Venue: NEC, North Avenue, Birmingham B40 1NT
Visit www.photographyshow.com



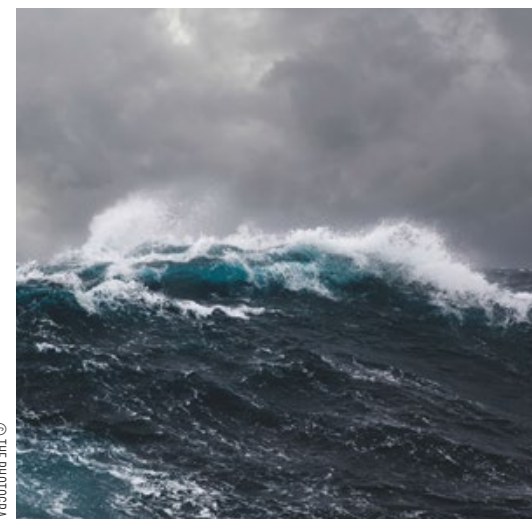
© TRACY CALDER

20 MARCH

Official start to spring

According to the astronomical calendar, spring officially starts on 20 March. The Woodland Trust has been keeping a biological record of indicators of spring since 1736, and you can join in via its Nature's Calendar survey. You don't have to be an expert to take part – you could just note the first ladybird you see in your garden. Once you've spotted a sign, take the opportunity to capture more than just a record shot.

Venue: Across the UK
Visit www.naturescalendar.org.uk



© STOCKPHOTO.COM/ANDREAS

22 MARCH

World Water Day

Intended to stress the importance of fresh water (and its sustainability), World Water Day was created in response to recommendations made at the UN Conference on Environment and Development in 1993. The day marks an opportunity to learn more about water-related issues, and a chance to get creative with your photography.

Venue: Across the world
Visit www.unwater.org

April



© STEVE WATERHOUSE/BEANS, BUCKS & OXON WILDLIFE TRUST

ALL MONTH

Great crested grebe courtship display

The breeding season for great crested grebes runs from February to June, so now is a good time to watch (and photograph) their famous courtship dance. The birds, with their ornate head plumes, shake their heads from side to side, fetch waterweed for each other, and then rear up out of the water as though performing an elegant ballet.

Venue: Tring Reservoir, Hertfordshire is a top spot
Visit www.hertswildlifetrust.org.uk



© TRACY CALDER

ALL MONTH

Snake's-head fritillaries

These attractive perennials are unmistakable. Look for their chequered purple, pink or even white bell-like flowers, nodding on thin stems. They were once commonly seen in meadows along the River Thames, but today they are much more scarce. Snake's-head fritillaries flower from April to May, and one of the best places to see them is Cricklade North Meadow National Nature Reserve in Wiltshire.

Venue: North Meadow National Nature Reserve, Wiltshire
Visit www.crickladeinbloom.co.uk



© FFESTINIOG & WELSH HIGHLANDS RAILWAYS

© CAMERON KNIGHT

8 APRIL

The Snowdonian round trip

Railway buffs will be delighted to hear that *The Snowdonian* steam train will again be travelling through some of the most picturesque areas of North Wales on its 80-mile round trip along the Ffestiniog and Welsh Highland Railways, using a variety of motive power. Picture opportunities abound as this train travels through the beautiful Welsh countryside.

Venue: Departs from Porthmadog, Gwynedd
Visit www.festrail.co.uk

29 APRIL

International Dance Day

This lively event was set up in 1982, and marks the anniversary of the birth of Jean-Georges Noverre, who is generally considered to be the creator of modern ballet. The aim of the day is to bring people together using a common language – dance, and to celebrate the art form in all its guises.

Venue: Global
Visit www.international-dance-day.org



© STOCKPHOTO.COM/ZSYA207

1 APRIL-1 MAY

National Pet Month

This event is designed to encourage responsible pet ownership, but also aims to make people aware of the benefits of living with animals (including lower blood pressure and increased immunity). If you have a pet at home, you'll know the joy it can bring, so why not take an animal portrait that goes beyond a simple snap. Take a look at the work of photographer Daniel Nygaard (www.umeahundfoto.se for inspiration).

Venue: Across the UK
Visit www.nationalpetmonth.org.uk



Try a variety of different viewpoints to capture the mood of the dance – crouch down low or shoot from overhead

How to photograph dance

Dance and photography are sister art forms: both are visual and neither relies on language. Yet, like many sisters, they also oppose each other: one relies on movement, the other relies on stillness. Mixing the two can be a creative challenge, but when you get it right it's incredibly satisfying.

Feel the rhythm

If you fire the shutter on the beat of the music, the dancers will be at the peak of their jumps and in the most dynamic poses.

Don't fight the set

If the stage lights are coloured, embrace it instead of trying to correct it. Similarly, if street dancers are surrounded by tourists, capture the crowd and atmosphere rather than getting annoyed by their presence.

Try different viewpoints

Stage dances are meant to be viewed from the front of the stage, but as photographers we fight the normal way of seeing things. Why not head backstage or shoot from overhead instead?

Close and wide isn't always best

With large groups, feet and hands can be flying everywhere. Move back a bit and use a telephoto lens to clean up your composition, and then focus on smaller moments.

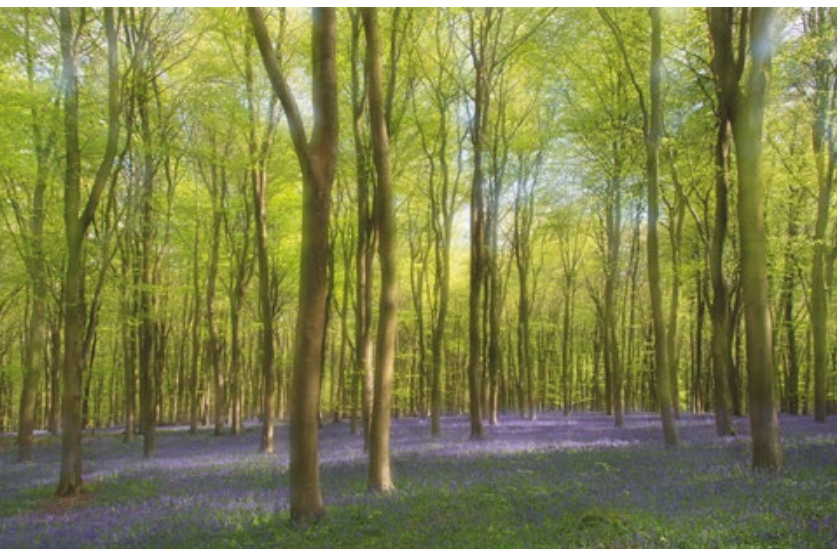
Don't forget the emotional story

While the dancers' bodies will create stunning lines and curves, their faces, particularly the eyes, will convey the drama.



Cameron Knight

Cameron is a journalist and photographer with a decade of experience. When he's not photographing crime scenes and protests in the streets of Cincinnati, Ohio, USA, he enjoys spending time printing in his darkroom. **www.cincinnati.com** and **www.ckpj.com**.



© SUE BISHOP

Bluebells transform our woodlands in spring. It's no wonder that the bluebell is one of the nation's best-loved wildflowers

How to photograph bluebells

NO MATTER how many times you've photographed them before, the sight of thousands of bluebells carpeting a wood, with light filtering through the canopy, is always irresistible to a photographer.

Avoid harsh light

In woodlands, harsh light will cause a lot of contrast between patches of sun and shade, and the camera will struggle to record detail in all areas. The ideal is gentle sunlight, or light that is diffused by cloud.

Look for a clear forest floor

You need an area that's free from undergrowth, such as brambles or scrubby bushes, to get the best shots. My favourite type of bluebell wood is one with tall, straight trees with very little in between, such as a beech wood. This makes it easier to find a clean composition.

Use several different focal lengths

A wideangle lens can give a sense of the scale and depth of the wood, while a telephoto can isolate the better areas, and compress perspective so that the bluebells look more dense.

Watch for the trees

When you compose, think about the arrangement of the tree trunks in your image, and try to avoid 'blocks' of several overlapping trees, especially in the foreground.

Think about your viewpoint

Many of your photos can be taken from standing height, but sometimes it can be fun to lie flat on the ground for a different perspective!



Sue Bishop

Sue specialises in flower and landscape photography. Her aim is to create an image that goes beyond a mere record of the subject and becomes art, and her compositions are a celebration of colour, light and shape.

www.suebishop.co.uk

NOTE: SOME OF THESE EVENTS AND DATES ARE SUBJECT TO CHANGE, SO CHECK WITH THE ORGANISERS BEFORE MAKING A SPECIAL JOURNEY.

May



© CLUN GREEN MAN

8 MAY

International Dawn Chorus Day

Experiencing birdsong in its purest form, without the drone of traffic or beep of a phone, is an invigorating experience. Held on the first Sunday of May, International Dawn Chorus Day is a celebration of one of nature's greatest symphonies – and the perfect excuse to get out early with your camera.

Venue: Global
Visit www.idcd.info

1 MAY

May Day celebrations

From Morris dancers to Maypoles and Jack-in-the-Green (a foliage-covered character who takes part in May Day parades), this is a Bank Holiday with photo opportunities aplenty. There are events across the UK, but some of the best spectacles can be found in Clun in South Shropshire, with live music, drama and colour.

Venue: Across the UK
Visit www.clungreenman.org.uk



© DOROTHEA LANGE, MIGRANT MOTHER, 1936. THE SIR ELTON JOHN PHOTOGRAPHY COLLECTION

LAST CHANCE TO SEE

7 MAY

The Radical Eye: Modernist Photography from the Sir Elton John Collection

It's no secret that Sir Elton John has one of the world's greatest private collections of photography, but what is surprising is that Tate Modern managed to persuade him to show us nearly 150 of his prized vintage prints, drawn from the classic modernist period of the 1920s-1950s, including examples from Brassai, Imogen Cunningham and Dorothea Lange.

Venue: Tate Modern, Bankside, London SE1 9TG
Visit www.tate.org.uk

18-21 MAY

Photo London

Photo London is a major international photography fair bringing many of the world's leading galleries together to showcase their wares. It's supported by an innovative public programme comprising exhibitions, talks and installations, and has been described by *The Guardian* as 'The UK photography event of the year'.

Venue: Somerset House, Strand, London WC2R 1LA
Visit www.photolondon.org



© SUE BISHOP

ALL MONTH Bluebell walks

Bluebells are one of the nation's best-loved wildflowers, creating a wash of blue beneath the tree canopy. Flowering between mid-April and late May, these blooms can be found throughout the UK, but the display at Hardcastle Crag, near Hebden Bridge, is particularly fine.

Venue: Hardcastle Crag, West Yorkshire HX7 7AP
Visit www.nationaltrust.org.uk

© PHOTO LONDON 2016. © JEFF SPICER/GETTY IMAGES FOR PHOTO LONDON

June



© THE WILDLIFE TRUST OF SOUTH AND WEST WALES

ALL MONTH

Puffins

In 2016, puffin numbers exceeded 22,000 on the island of Skomer in South Wales. These auks have short wings for manoeuvring underwater, but can look ungainly in the air. They can be seen on the island from April to August, but June and July are when peak numbers are in residence.

Venue: Skomer Island, South Wales
Visit www.welshwildlife.org

8 JUNE

World Oceans Day

Oceans generate most of the oxygen we breathe, regulate our climate and clean the water we drink, so it seems fitting that we should celebrate them via this event, while also looking at what we can do to protect them. Consider planning your own ocean-themed activity – how about a spot of rock-pool photography?

Venue: Global
Visit www.worldoceansday.org



© ENGLISH HERITAGE

21 JUNE

Summer solstice

When the sun rises on this day, crowds gathering at the prehistoric site of Stonehenge in Wiltshire will celebrate the longest day of the year with dancing, music and general revelry. However, most photographers prefer to visit the monument when things are a little quieter.

Venue: Stonehenge, Amesbury, Wiltshire SP4 7DE
Visit www.english-heritage.org.uk



© LEWIS MADDUX

© GILES BABBRIDGE

24-25 JUNE

Step Back to the 1940s

Turn the clocks back at Severn Valley Railway with this light-hearted return to wartime Britain. There will be events up and down the line, with many participants in traditional costume, and re-enactors at various stations. Other highlights include vintage bus rides at Kidderminster, 'Winston Churchill and King George V in attendance', vintage marketplace in The Engine House, musical entertainment up and down the line, and a possible Battle of Britain memorial flight. The event will be repeated on 1-2 July.

Venue: Severn Valley Railway, Shropshire and Worcestershire
Visit www.svr.co.uk



© DREW GIBSON

29 JUNE-2 JULY

Goodwood Festival of Speed

Whether you're interested in Formula 1, supercars, bikes, heritage vehicles or the people who drive/ride them, the Goodwood Festival of Speed is the perfect event for petrol heads. It is described as 'the largest motoring garden party in the world that brings together an impossibly heady mix of cars, stars and motorsport "royalty"'. Each day a selection of cars tackles the hill climb – a 1.16-mile route up Goodwood Hill, with the fastest taking part in the Sunday Shoot-out.

Venue: Goodwood House, West Sussex PO18 0PX
Visit www.goodwood.com



Add extra impact to your pictures by varying your focal length or viewpoint

How to photograph motor sports

EVENTS such as the Goodwood Festival of Speed offer great opportunities for striking pictures – and plenty of subject matter on which you can practise your photo technique.

Play with focal lengths

Rather than photographing cars in the same way time after time, play around with different lenses. You can, for example, use a telephoto to single out vehicle displays from the crowd or go wide to show them in context.

Experiment with focus

Try different focus methods when shooting speeding cars. Manual, pre-focus and continuous, along with panning technique, all have something to offer. Don't always rely on autofocus.

Be selective

Put your camera down for a second and look for interesting details that might otherwise be missed. Unusual headlamps, striking reflections, and even the numbers on speed dials can make interesting pictures when you go in close.

Vary your viewpoint

Picking a high vantage point, positioning your camera down low, introducing a slight angle to your shots – each of these can add extra impact when you vary your viewpoint.

Challenge yourself

Don't settle for multiple, repetitive pictures – instead, try mixing things up. Photography is all about storytelling, so use multiple techniques to do just that.



Giles Babbidge

Giles is a UK-based photographer and writer. He has photographed the Goodwood Festival of Speed for more than 14 years, with images appearing around the world. Giles shares behind-the-scenes insights via his podcasts, videos and articles.
www.theactivephotographer.com



© CORY SILKEN

You need a fast shutter speed to record a moving subject when you're also standing on a moving platform

How to shoot boats

BOATS make an extraordinary subject, whether you're out for a champagne sunset cruise or a world championship regatta. It's no coincidence that the best places to sail are also the best places for shooting!

Use a fast shutter speed

Capturing a moving target from a moving platform is tricky, and using a high shutter speed (1/1000sec minimum) is essential to get consistently sharp pictures.

Look wide

While zooming in tight and getting a frothy splash is always good, taking a wider view to incorporate more scenery works nicely too. A wideangle lens is also useful for capturing the mood on-board while still giving a sense of place.

Find balance

For racing, interaction between boats has a geometric balance, which creates drama even in a light wind.

Use the boats' shapes

Boat shapes provide interesting details, and using this as a backdrop can help simplify the photo, drawing the focus onto the people. This works with colour as well.

Have fun!

A lot of factors go into creating a great boating photo, but the most important of all is having fun. Other photographers' work can be inspiring, but thinking about what you see and exploring your own creativity give the best results.



Cory Silken

Cory is a yachting and luxury lifestyle photographer based in the USA. He regularly travels to the Caribbean and Mediterranean for fine-art and commercial projects. His dynamic and creative imagery is published in numerous books. www.corysilken.com.

July

ALL MONTH

Common seals

In Scotland, common seals begin to arrive at their breeding grounds in June, and carry on pupping until the beginning of July (unlike their grey cousins, which give birth between September and December). Popular places to find them include Orkney and Shetland, but it's best to photograph them from the water to prevent disturbance.

Venue: Orkney, Scotland
Visit www.visitororkney.com



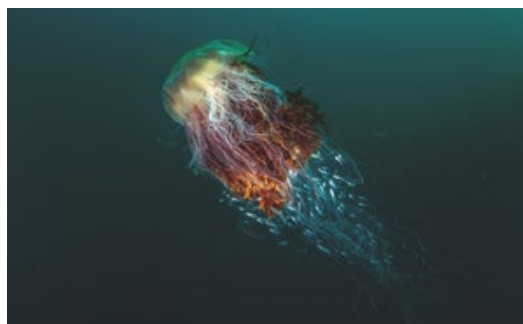
© DAVID KITCHING, BBS WWW.BRITISH-DRAGONFLIES.ORG.UK

ALL MONTH

Damselflies and dragonflies

These water-loving insects can be found flitting around ponds, lakes and rivers at this time of the year. Different species prefer different habitats, so it's worth checking the website of the British Dragonfly Society to see what you're likely to find near you.

Venue: Across the UK
Visit www.british-dragonflies.org.uk



© GEORGE TONLE, OVERALL AND COAST WINNER, THE BWPA BOOK: BRITISH WILDLIFE PHOTOGRAPHY AWARDS COLLECTION 7 IS OUT NOW (£25, AA PUBLISHING)

LAST CHANCE TO SEE

13 MAY-9 JULY

British Wildlife Photography Awards

Established in 2009, the BWPA Awards aims to recognise the talents of photographers practising in the UK, while also highlighting the great wealth and diversity of Britain's natural history. The exhibition (including winning and commended entries) has been on tour since September 2016.

Venue: Nunnington Hall, North Yorkshire
Visit www.bwpawards.org



© SPEEDWAY GP

22 JULY

Adrian Flux British FIM Speedway Grand Prix

Returning to Cardiff's Principality Stadium, this action-packed event sees riders battling it out in a series of heats on 500cc motorbikes with no brakes or gears. In previous years, top speeds have reached more than 120kph.

Venue: Principality Stadium, Cardiff CF10 1NS
Visit www.speedwaygp.com



© PAUL WRENCH/CW

29 JULY-5 AUGUST

Cowes Week

With around 40 races every day, and up to 1,000 boats competing, Cowes Week is the largest sailing regatta of its kind in the world. Spectators can watch the racing from the shore, or join a spectator boat to get closer to the action.

Venue: Cowes, Isle of Wight
Visit www.cowesweek.co.uk

28-30 JULY

The Big Cheese Festival

Set in the shadows of one of Europe's largest castles, the town of Caerphilly comes to life as people of all ages come to The Big Cheese Festival, which this year is celebrating its 20th anniversary. This event is an extravaganza of street entertainers, living history encampments, music and dance, with a traditional funfair, folk dancing, falconry, fire eating, minstrels, troubadours and much more. It's a free event that portrays the history, heritage and culture of Caerphilly. More than 80,000 people attended in 2016.

Venue: Caerphilly, CF83 1AB
Visit www.visitcaerphilly.com/event/big-cheese-festival

August



© EDINBURGH FESTIVAL FRINGE SOCIETY
opportunity to try out spotting scopes, binoculars, cameras and various other birding bits, as well as attend lectures and enjoy Rutland Water Nature Reserve – one of the most important wildfowl sanctuaries in Great Britain.

Venue: Rutland Water
Visit www.birdfair.org.uk

4-28 AUGUST

Edinburgh Festival Fringe

Arts festivals don't get much bigger than this. In 2016, more than 3,000 shows took place at the Edinburgh Festival Fringe, with content ranging from dance to theatre, and comedy to musicals. The event also hosted the Edinburgh International Exhibition of Photography.

Venue: Edinburgh
Visit www.edfringe.com



© DAVID CLAPP



© GREEN EVENTS

27 AUGUST

World Bog Snorkelling Championships

It might be one of Britain's smallest towns, but every summer, Llanwrtyd Wells plays host to an event that attracts hundreds of spectators. Participants are required to cover two lengths of the 60-yard Waen Rhydd bog in a snorkel, without using conventional swimming strokes.

Venue: Llanwrtyd Wells, Powys
Visit www.green-events.co.uk

7 AUGUST

National Lighthouse Day (USA)

America has been celebrating National Lighthouse Day for almost 30 years now, with participants regularly sharing their images on social media. As an island nation, we have plenty of these glorious structures on which to train our lenses, many located in scenic areas – what's to stop us joining in?

Venue: All across the US and UK
Visit www.lighthousefoundation.org

19-21 AUGUST

Rutland Birdfair

Described as a 'birdwatching Glastonbury', this annual event offers the



© ISTOCKPHOTO.COM/MANASHA108

27-28 AUGUST

Notting Hill Carnival

London's biggest street party brings Caribbean colours, music and flavours to Notting Hill (and surrounding areas). The event comprises floats, costumed performers, steel bands, food stalls, and much more. To make the most of the occasion, make sure you get hold of the carnival route map.

Venue: London W10 and W11
Visit www.thelondonnottinghillcarnival.com



© DAVID CLAPP

A huge storm hits Longships Lighthouse off the coastline of Lands End, Cornwall

How to photograph lighthouses

HERE in the UK we are blessed with incredible lighthouses – all of which can be photographed to great effect at any time of the day or year. Some of the most photogenic are located in Scotland, Northern England and Cornwall. My personal favourites include St Mary's lighthouse in Whitley Bay, and Longships in Cornwall (see above).

Lens choice

Pack a variety of lenses, such as a 24-70mm for situational shots and a 100-400mm (with 1.4x converter) for huge reach – this will enable you to catch impact shots and wave explosions.

Protect your gear

Use a plastic shopping bag to keep your kit safe from rain and sea spray. Rip a hole in the bag for the lens, and one for the eyepiece, and secure it to your camera using elastic bands. Clear bags are the best.

Ditch the cloth

Buy yourself a packet of disposable serviettes, and use them to wipe the front element of your lenses regularly – fabric cloths are useless in wet and windy weather.

Check an app

Strong winds do not always generate waves – look at Magicseaweed.com, a surfers' app, for up-to-date information about wave heights and swells.

Stay out longer

If it's raining, don't pack up. When the lighthouse switches on, you can get huge beams that can turn a miserable evening into a memorable one.



David Clapp

David is an award-winning landscape and travel photographer whose previous clients include Visit Britain and the AA. He has presented numerous tutorial videos for Canon, and lectured widely around the country.
www.davidclapp.com



© CRAIG ROBERTS

Think about the light when shooting new buildings and older structures, such as here with Pevensey Castle in East Sussex

How to photograph architecture

THERE is architecture everywhere, not only in our towns and cities, but dotted around the countryside too. From modern skyscrapers to country homes, all offer great subjects for the keen photographer.

Old and new

Modern buildings often have striking lines and shapes. Old buildings are full of character and charm. Try to capture these essences in your images.

Keep it straight

Converging verticals are easily corrected in post-processing, but you can avoid them when shooting by standing back and making use of interesting foreground.

Think about light

Just as you consider the best light for shooting landscapes, you should also take light into account when you are capturing buildings. While modern structures work well in harsher light, older structures deserve the soft light of early morning or late afternoon.

Look for details

Once you have taken the wide view of the whole building, change to a telephoto and zoom in on the finer details. Modern structures will be full of abstract patterns and shapes to exploit, while old buildings will have fine details that make great pictures on their own.

Into the night

Under the illumination of artificial lights, even dull buildings come alive, so grab a tripod and head out to capture these new sights.



Craig Roberts

Craig is a travel and landscape photographer who also teaches and writes about photography. His e6 Subscription offers technique eGuides, videos and image reviews for aspiring photographers. www.craigrobertsphotography.co.uk

NOTE: SOME OF THESE EVENTS AND DATES ARE SUBJECT TO CHANGE, SO CHECK WITH THE ORGANISERS BEFORE MAKING A SPECIAL JOURNEY.

September



© BOURNEMOUTH TOURISM

31 AUGUST-3 SEPTEMBER

Bournemouth Air Festival

Jets, display teams, military performances and plenty of ground-based action make this free event a feast for the eyes along Bournemouth's seafront. The show goes on into the night, with pyrotechnic night flying, and plenty of photogenic street entertainment.

Venue: Bournemouth, Dorset BH2 5AA
Visit www.bournemouthair.co.uk



© C.J. RIFFITHS PHOTOGRAPHY FOR VISITBLACKPOOL

1 SEPTEMBER-5 NOVEMBER

Blackpool Illuminations

Utilising more than a million bulbs, Blackpool's illuminations stretch along the seafront for more than six miles. This impressive light show has been staged since 1879 and, together with the town's three piers, provides fascinating lens fodder for lovers of low-light photography.

Venue: Blackpool, Lancashire
Visit www.visitblackpool.com

7-10 SEPTEMBER

Heritage Open Days

Every year, over four days in September, hundreds of historic properties throw open their doors to the public – for free. Whether you want to explore a castle, fort, folly, cottage or a tower, it's a great opportunity to shoot some architecture, or perhaps a garden or two.

Venue: Across the UK
Visit www.heritageopendays.org.uk



© DREW BRISON

8-10 SEPTEMBER

Goodwood Revival

Revival is the only historic race meeting that is staged entirely in period dress and is a return to the halcyon days of Goodwood as the spiritual home of British motor racing. There are hundreds of rare and priceless cars, so it's a marriage of vintage cars and vintage fashion.

Venue: Goodwood, West Sussex PO18 0PX
Visit www.goodwood.com



© GEO CLARKE/WILDLIFE PHOTOGRAPHER OF THE YEAR. THE COMPETITION IS DEVELOPED AND PRODUCED BY THE NATURAL HISTORY MUSEUM, LONDON

LAST CHANCE TO SEE

10 SEPTEMBER

Wildlife Photographer of the Year

This prestigious competition has been running for more than 50 years and, incredibly, the standard keeps getting higher. The 2016 winner was Tim Laman with his amazing shot of an orang-utan retrieving figs. If you would like to see the accompanying exhibition at the Natural History Museum, go now, before it goes on tour.

Venue: Natural History Museum, Kensington, London SW7 5BD
Visit www.nhm.ac.uk

October



© TRACY CALDER

ALL MONTH

Red deer rut

October is the ideal time to photograph the red deer rut. These majestic animals are easily observed at sites such as Richmond Park in London, where they are fairly habituated to people. Plan your trip for dawn on a misty morning and you may well find yourself working alone – in perfect conditions.

Venue: Richmond Park, London
Visit www.royalparks.org.uk



© ISTOCKPHOTO.COM/BJULZX

ALL MONTH

Apple celebrations

From apple-pressing demonstrations to displays of thousands of apple varieties, this event celebrates one of our favourite fruits in all its guises. One highlight is the National Apple Festival at Brogdale in Kent (date to be confirmed), where you will be treated to tours of the orchards, live music and plenty of apple pies.

Venue: Brogdale, Kent ME13 8XZ
Visit www.applefestivalkent.co.uk



© ANDY WESTLAKE

4-10 OCTOBER

World Space Week

Why not celebrate World Space Week with a spot of astrophotography? For a clear view of the stars, consider visiting one of Britain's official Dark Sky Discovery Sites (www.darkskydiscovery.org.uk). These areas are free of light pollution, provide good sight lines of the sky and have good public access.

Venue: Across the UK
Visit www.worldspaceweek.org



© SWANAGE RAILWAY

13-15 OCTOBER

Autumn Steam Gala

During this gala, a packed timetable of passenger and freight trains will be running, providing plenty of opportunities to ride behind engines, and also to shoot them as they pull in and out of stations. Other attractions include the goods shed museum and platform traders. (Swanage Railway also offers Steam Driving Courses throughout the year.)

Venue: Swanage Railway, Dorset BH19 1HB
Visit www.swanagerailway.co.uk

2 OCTOBER

World Architecture Day

You may not be a member of the International Union of Architects (UIA), which set up this global observance in 1985, but it's a great excuse to head out and shoot some of Britain's most incredible buildings. Try Tate Modern or the Old Royal Naval College for starters.

Venue: Across the UK
Visit www.uia-architectes.org



© KEVAN BREWER

Autumn is the best time to see and photograph the beautiful but short-lived fruiting bodies of Britain's fungi

How to photograph fungi

FOR MOST of the year, fungi spend their time hidden underground as a network of fibres. However, when autumn brings a combination of falling temperatures and increasing rainfall, it triggers these usually unseen organisms into revealing their existence by producing their familiar fruiting bodies. Although it depends on conditions, October is usually the month when their numbers reach a peak.

Be particular

Look for fresh, clean specimens (damp mornings are good) and think about your composition.

Watch the background

Cluttered backgrounds can ruin an otherwise good shot. Clean, out-of-focus backgrounds work well or, for something that tells more of a story, include the environment. Either way, watch for distracting highlights.

Keep things steady

Use a sturdy tripod or other support such as a beanbag to avoid camera shake – long shutter speeds can often be the order of the day in dim woodland.

Hit the ground

Get down to your subject's level, or even below, to increase impact; some tripods allow reversing the centre column, which can help.

Add some light

Use a portable reflector or an LED light to cast light into shadow areas. Fill-in flash can also be used, but the former items allow you to adjust the direction and level of light before you take the shot.



Kevan Brewer

Kevan is a landscape and nature photographer specialising in the New Forest, Hampshire. He publishes a calendar and greetings cards of the area, as well as selling prints from his website.
www.newforestimages.com



© COLIN ROBERTS

Beech trees give a superb show of leaf colour, and they also tend to shade out undergrowth

How to photograph trees

I ALWAYS look forward to November for the colourful spectacle created by deciduous trees. There is no doubt that some years are better than others – gales and rain can bring down many of the leaves before the best colours develop – but each year there are some stunning glimpses before the month is out.

Keep it simple

An abundance of trees and undergrowth can make woodland scenes look crowded, leading to images that lack impact. Avoid too many wideangle shots and use a standard lens, or short telephoto, to simplify compositions.

Beware of underexposure

When you're working in woodland, it's tempting to tilt your camera up to include overhead colour. This can cause underexposure because the leafy canopy is backlit by the sky, so compensate your exposures accordingly.

Intensify colours

The colours of most trees benefit from enhancement. Set your white balance to 'cloudy' for a gentle warming effect. Alternatively, use a warming filter (81C, coral, or straw are good options). Be aware that a warming effect will dull the colour of blue sky in your image.

Visit beech woods

Beech trees give a superb show of colour, and they also tend to shade out much of the undergrowth, leaving an uncluttered forest floor – this gives more scope for shooting autumnal vistas. And when the foliage has fallen it creates a leafy carpet.



Colin Roberts

A specialist in landscapes and nature, Colin turned professional in 2005. He has received a number of awards for his images, including International Garden Photographer of the Year and the Royal Horticultural Society's Photographer of the Year. www.colinrobertsphotography.com

NOTE: SOME OF THESE EVENTS AND DATES ARE SUBJECT TO CHANGE, SO CHECK WITH THE ORGANISERS BEFORE MAKING A SPECIAL JOURNEY

November



© WWW.STOCKPHOTO.COM/ANDY ASTBURY

ALL MONTH

Red squirrels

November is a great month to photograph red squirrels – at this time of the year they are too preoccupied with gathering food to pay you much attention, and as the trees are bare, their movement is easier to spot. Their strongholds are in Scotland and the North of England, but there are smaller populations in Wales, Lancashire and Merseyside and the Isle of Wight.

Venue: Across the UK
Visit www.redsquirrels.info



© VOR

5 NOVEMBER

London to Brighton Veteran Car Run

Thought to be the world's longest-running motoring event, this photogenic Sunday drive commemorates the passing of the Locomotives on Highways Act, which raised the speed limit from 4mph to 14mph and abolished the requirement for vehicles to be preceded by a man on foot. Expect as many as 400 pre-1905-manufactured vehicles to take part.

Venue: London (Hyde Park) to Brighton
Visit www.veterancarrun.com



© DARASH MASON FIELD

5 NOVEMBER

The Tar Barrels of Ottery St Mary

No one knows exactly why the people of Ottery St Mary in Devon began setting fire to tar barrels, but suggestions range from marking the anniversary of the gunpowder plot to fumigating cottages. Whatever the reason, the sight of the townsfolk marching through the streets with flaming objects on their shoulders is not to be missed.

Venue: Ottery St Mary, Devon
Visit www.tarbarrels.co.uk

12 NOVEMBER

Head of the River Fours

Hailed as one of the largest rowing events in the world, the Head of the River Fours (HOR4s) race sees more than 500 crews battling it out on the 6.8km Championship Course from Mortlake to Putney. It's an event that dates back to 1955.

Venue: River Thames, West London
Visit www.hor4s.com



© LORD MAYOR'S SHOW

TBC

Lord Mayor's Show

Ever since 1215, a new Lord Mayor has been appointed annually in London. This change of office is celebrated with a huge public procession, and a river pageant that floats past Tower Bridge, which opens in salute. The event closes with a magnificent firework display.

Venue: Between Bank and Aldwych, London
Visit www.lordmayorsshow.london

December



© RSPB permanent, but these natural elevations are vulnerable to climate change. The British Isles has 120 peaks over 600m. The highest is Ben Nevis, standing at 1,345 metres above sea level at the western end of the Grampians. Why not highlight their plight by shooting them all!

Venue: Global
Visit www.un.org



© WWW.ISTOCKPHOTO.COM/PEKMONKEY

25 DECEMBER Christmas Day Swim

Some hardy souls wake up on Christmas morning and head to the nearest beach for a bracing dip – often in fancy dress. These ‘swimmers’ are following a Christmas and Boxing Day tradition that dates back to 1860 and started with Brighton Swimming Club. Take along your camera – and your trunks if you’re feeling brave!

Venue: Across the UK
Visit www.outdoorswimmingsociety.com



© VISITLONDON.COM

31 DECEMBER London NYE fireworks

Most of us have watched Big Ben strike midnight and marvelled at the fireworks illuminating the famous landmarks of South Bank from the comfort of our homes. This year, why not head out on the water and photograph the spectacle on an organised cruise? (To get a taste of what to expect watch the video at www.london.gov.uk).

Venue: South Bank, London
Visit www.visitlondon.com



© WWW.ISTOCKPHOTO.COM/LEOSPICE
The best firework shots include points of interest at ground level, but make sure any silhouettes are recognisable

How to photograph fireworks

THE KEY to successful firework shooting is preparation and anticipation, so arrive early. Set up your tripod away from where the crowd will be (unless you want to include individual silhouettes), as you don’t want bobbing heads obscuring your view or people tripping over your gear. Take a torch so you can see what you’re doing.

Stay steady

Use a tripod and a remote release. This will ensure that you keep the camera still and can control the length of your exposure manually.

Fit a standard zoom

The best firework shots include points of interest at ground level, so an 18-55mm or 24-70mm zoom is ideal for capturing the overall context.

Frame up and pre-focus

Anticipate where the fireworks will explode and compose accordingly. Use AF to focus on any ground-level interest, then switch to MF to lock the focus distance.

Set up your camera

Use the B (bulb) setting and dial in an aperture of f/8. Set your ISO to 100 to keep colours saturated and noise levels low, and shoot raw to allow the images to be fine-tuned later.

Shoot and check

Depress the remote release as the firework is launched and end the exposure after the burst is spent. Check your screen to confirm the framing and exposure. Adjust composition, and if it’s too bright, set an aperture of f/11 and try again.



Jon Adams

Jon is a professional photographer, Photoshop expert, and former magazine editor who has helped thousands of enthusiasts create better pictures through his articles and video tutorials. He is currently running photography/Photoshop courses with FotoBuzz.

ALL MONTH

Robins

According to a nationwide poll in 2015, the robin is Britain’s favourite bird (followed by the barn owl). This plump little garden visitor brings much cheer on grey, wintry days, and its orange-red breast is at its most resplendent at this time of year.

Venue: Across the UK
Visit www.rspb.org.uk



© BATH TOURISM PLUS/PAUL FERLA

24 NOVEMBER- 11 DECEMBER

Bath Christmas Market

With more than 170 traditional wooden chalets lining the streets near the Roman Baths and Abbey, this popular market provides plenty of picture opportunities for low-light photography. With the market covered, you can move on to shooting the ice rink and surrounding architecture.

Venue: Bath
Visit www.bathchristmasmarket.co.uk

11 DECEMBER

International Mountain Day

Mountains cover around 22% of the earth’s land surface, providing energy, food and fresh water. They may look

Flipside Trek Series

Geared for off-road



The versatile Flipside Trek series protects your camera and adventure gear for a day in the outdoors. Easy access to your gear with Flipside's patented design allows you to get your gear without putting the bag down. Effortless carrying with suspension system and straps, plus multiple attachment points allow you to scale up or down the gear you carry outside of your bag.



Find out more at
lowepro.com/flipside

©2016 DayMen Canada Acquisition ULC

Inbox

Email amateurphotographer@timeinc.com and include your full postal address. Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Altering the mood

Henri Cartier-Bresson is credited with saying: 'The picture is good, or not, from the moment it was caught in the camera.' His often-publicised emphasis on capturing the 'decisive moment' is probably the clearest indication of his own photographic outlook in this context.

Fast forward to today, with all technology shifts in play, and another question emerges. Does manipulative post-capture treatment of any decisive moment alter the original mood to give a false impression? And does it matter if it does?

Cartier-Bresson admitted that darkroom alterations were part of his actions in creating a final picture, but it can be argued such limited changes possible then are a long way from today's transformations. Moment and mood

are entwined elements still recognised by many. Perhaps the route now to getting a final preferred result is not what counts.

Josh McGuire, via email

I think it's fair to say that post-capture manipulations have always been part of photography, and practised by different photographers to a greater or lesser degree. Henri Cartier-Bresson may have preferred leaving images uncropped and mostly unaltered, but on the other hand a huge part of Ansel Adams' art lay in using darkroom manipulations to impart the desired mood into his prints. What matters has always been the final result, not the route to get there – Andy Westlake, technical editor



Win!

For high-quality photos and 4K UHD video recording, the Samsung 16GB PRO SDHC Class 10 card offers up to 90MB/s read and 50MB/s write speeds. Visit www.samsung.com

SAMSUNG

Clarification needed

Paul Broadbent's question in *Inbox*, 'What is fine art' (AP 19 November), poses the same question I've been pondering for some time. The clearest definition I've found so far is that fine art is a piece of work, such as a photo, sculpture or painting, produced purely for its aesthetic appreciation rather than anything else. Perhaps AP would consider an article with contributors who work with fine art to shed more light on this subject.

Peter Coles, Hampshire

The secret's out

Having read the articles *Custom menu secrets* relating to Canon cameras (AP 26 November and 3 December), will AP be running similar articles on Olympus cameras and other brands? I'm fairly new to Olympus and find the menus difficult and extensive to sort through, so a simple article like the one on Canon



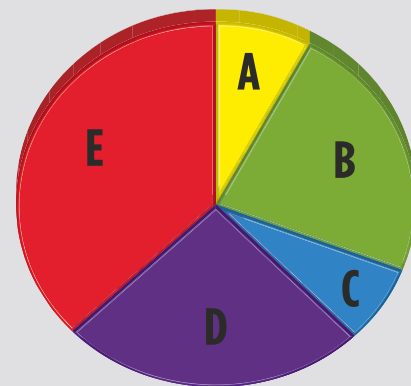
After Canon, we will cover Nikon's custom menu secrets in January

would help me set up the camera for my needs.

Ian Drury, Norfolk

As you suggest, Ian, some camera menus can be rather unintuitive to use, despite containing very useful features. The Custom Menu, for example, offers ways to tweak bracketing sequences, ISO Speed Increments, and shutter-

speed range, among other things, and yet a large percentage of us never explore the options. And then, of course, there are buttons and dials to customise – just a tweak here and there could save you time at the shooting stage. Having covered Canon, we will be looking at Nikon in AP 7 January and moving on to



In AP 3 December, we asked...

How much time do you usually spend post-processing your images?

You answered...

A None at all – I use them out of the camera	8%
B Less than five minutes tweaking each shot	23%
C Maybe 15 minutes per shot, to get them right	7%
D As long as it takes	25%
E Could be any of the above, depending on what I shoot	37%

What you said

'After 30-plus years using Kodachrome, I try to get it right in-camera, so any processing is usually for colour fringes (that were never a problem before digital), and sometimes contrast or colour balance. If the image needs a lot of processing, possibly the photographer needs to learn more about how to use the camera.'

'I voted as long as it takes, but generally the more I take the less time individual shots take to post-process as I use global corrections for some of the adjustments.'

'Too long, I suspect. The trouble is, I never seem to know when to stop and I keep trying to make each image that little bit better.'

'I can't say I time myself, but I know I am not very efficient and ought to make more use of presets. I certainly won't spend five minutes on each image.'

Join the debate on the AP forum

This week we ask

What type of events are you planning to shoot in 2017?

Vote online www.amateurphotographer.co.uk

Top 5 tests this week

What's trending on the AP website



- 1 Olympus OM-D E-M1 Mark II first look
- 2 Panasonic Lumix DMC-TZ100 review
- 3 Fujifilm X-T2 review
- 4 Canon EOS M5 review
- 5 Canon EOS 100D review

➤ **feature other major manufacturers (including Olympus) – Tracy Calder, technique editor**

More sophisticated

The *Blast from the Past* article in AP 3 December featured the Minolta XD-7, launched in 1978 and the first camera to feature multimode-exposure control. Although this might just have been released ahead of a rival model from Canon by a few months, it is worth noting that the Canon A-1 was much more sophisticated. The A-1 featured at least five different modes, including aperture and speed priority, plus full manual control and an automatic program mode. In this respect it was far in advance of any comparable 35mm camera in 1978 and continued to remain ahead with such an extensive range of features for some time.

Peter Flower, Surrey

Brexit backlash?

The decision's made, we're leaving the EU, apparently. Now that Brexit is an everyday point of blame for numerous things, factually based or not, how long will it take before photographic equipment sales feel some backlash and prices start shooting up?

By comparison, if you look

at fuel costs you can see how motorists face fast increases when the international oil price rises and slow cuts when it drops. Are camera makers and retailers going to follow a pattern that sees buyers facing bigger bills at any moment? What chance then of plentiful price deals with cashback promotions when high becomes too high?

Peter Warren via email

As it happens, the prices of most cameras rose considerably in the last quarter of 2016, which is an inevitable consequence of the pound falling considerably in value against the yen – the currency in which most cameras are ultimately priced. Indeed, in the middle of October it was down 30% compared to the start of January. Not all of this is due to Brexit, as around half that drop occurred before the referendum, but clearly it's a contributory factor. However, the chances are that retailers will cut prices again when they realistically can in what is a very competitive market, while manufacturers regularly offer cashback promotions too – Andy Westlake, technical editor

Way of the dinosaur

I use a full-frame Canon EOS 6D DSLR and an Olympus OM-D E-M1, but find the Olympus to be more flexible as you can set the aspect ratio before you take the shot, as it shows the crop through the viewfinder/rear display before you shoot. Conventional DSLRs such as the Canon don't offer this, as you can only crop after the event. I find myself sometimes wanting to shoot in a square format, like a Rolleiflex or a Hasselblad, but this is only possible in the digital world with compact system cameras. The same goes for 16:9 and 3:4. As I have said before, at some point the SLR will go the way of the dinosaur. **Andrew S Redding, via email**

Many DSLRs now offer a similar cropping function in live view mode, and with LCD viewfinder overlays becoming increasingly common, manufacturers could mask the optical viewfinder too if they saw the need (some high-end Nikon models do this). Mirrorless models are certainly driving a lot of innovation but DSLRs are also moving to keep up – Andy Westlake, technical editor

Contact

Amateur Photographer, Time Inc (UK) Ltd, Pinehurst 2, Pinehurst Road, Farnborough, Hampshire GU14 7BF
Telephone 01252 555 386
Email amateurphotographer@timeinc.com
Picture returns: telephone 01252 555 378
Email appicturedesk@timeinc.com

Subscriptions

Enquires and orders email help@magazinesdirect.com
Alternatively, telephone 0330 333 1113 **overseas** +44 330 1113 (lines open Mon-Fri GMT 8.30am-5.30pm excluding bank holidays)
 One year (51 issues) UK £155.50; Europe €259; USA \$338.99; Rest of World £221.99

Test Reports

Contact OTC for copies of AP test reports. **Tel:** 01707 273 773

Advertising

Email paul.ward@timeinc.com
Inserts
Call Mona Amarasakera, Canopy Media, on 0203 148 3710

Editorial team

Group Editor	Nigel Atherton
Deputy Editor	Geoff Harris
Group Editor's PA	Christine Lay
Technical Editor	Andy Westlake
Deputy Technical Editor	Michael Topham
Technique Editor	Tracy Calder
Senior Features Writer	Oliver Atwell
News editor	Hollie Latham Hucker
News assistant	Liam Clifford
Production Editor	Lesley Upton
Chief Sub Editor	Jolene Menezes
Senior Sub Editor	Amanda Stroud
Art Editor	Sarah Foster
Senior Designer	Robert Farmer
Studio Manager	Andrew Sydenham
Picture Researcher	Rosie Barratt
Video Production	Dan Laughton
Digital Production Editor	Jacky Porter
Photo-Science Consultant	Professor Robert Newman
Senior contributor	Roger Hicks

Special thanks to The moderators of the AP website

Andrew Robertson, lisadb, Nick Roberts, The Fat Controller

Advertising

Head of Market	Paul Ward	01252 555 342
Head of Market	Justeen Jones	01622 861 148
Account Manager	Liz Reid	01252 555 354
Media Advisor	Lucy Willans	01252 555 348
Media Advisor	Tommy Sullivan	01252 555 344
Production Coordinator	James Wise	0203 148 2694

Marketing

Head of Marketing	Samantha Blakey
Senior Marketing Executive	Amy Golby
Senior Marketing Executive	Natalie Paszkowski

Publishing team

Chief Executive Officer	Marcus Rich
Group Managing Director	Oswin Grady
Publishing Director	Simon Owen
Group Magazines Editor	Garry Coward-Williams

Printed in the UK by the Wyndeham Group
Distributed by Marketforce, 5 Churchill Place, London E14.
Telephone 0203 787 9001

Editorial Complaints

We work hard to achieve the highest standards of editorial content, and we are committed to complying with the Editors' Code of Practice (<https://www.ipso.co.uk/IPSO/cop.html>) as enforced by IPSO. If you have a complaint about our editorial content, you can email us at complaints@timeinc.com or write to Complaints Manager, Time Inc. (UK) Ltd Legal Department, Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Please provide details of the material you are complaining about and explain your complaint by reference to the Editors' Code. We will endeavour to acknowledge your complaint within 5 working days, and we aim to correct substantial errors as soon as possible.

All contributions to Amateur Photographer must be original, not copies or duplicated to other publications. The editor reserves the right to shorten or modify any letter or material submitted. Time Inc. (UK) or its associated companies reserves the right to re-use any submission sent to the letters column of Amateur Photographer magazine, in any format or medium, WHETHER PRINTED, ELECTRONIC OR OTHERWISE. Amateur Photographer® is a registered trademark of Time Inc. (UK) © Time Inc. (UK) 2016 Amateur Photographer (Incorporating Photo Technique & Camera Weekly) Email: amateurphotographer@timeinc.com Website: www.amateurphotographer.co.uk Time Inc. switchboard tel: 0203 148 5000 Amateur Photographer is published weekly (51 issues per year) on the Tuesday preceding the cover date by Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU. Distributed by Marketforce (UK) Ltd, 5 Churchill Place, London E14. ISSN 0002-6840. No part of this publication may be reproduced, stored in a retrieval or transmitted in any format or medium, whether printed, electronic or otherwise, without the prior written permission of the publisher or the editor. This is considered a breach of copyright and action will be taken where this occurs. This magazine must not be lent, sold, hired or otherwise disposed of in a mutilated condition or in any authorised cover by way, or by trade, or annexed to any publication or advertising matter without first obtaining written permission from the publisher. Time Inc. (UK) Ltd does not accept responsibility for loss or damage to unsolicited photographs and manuscripts, and product samples. Time Inc. (UK) reserves the right to use any submissions sent to Amateur Photographer Magazine in any format or medium, including electronic. One-year subscription (51 issues) £155.50 (UK), €259 (Europe), \$338.99 (USA), £221.99 (rest of world). The 2015 US annual DEU subscription price is \$338.99, airfreight and mailing in the USA by named Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Periodicals postage paid at Jamaica NY 11431. US Postmaster: Send address changes to Amateur Photographer, Air Business Ltd, c/o Worldnet Shipping Inc, 156-15, 146th Avenue, 2nd floor, Jamaica, NY 11434, USA. Subscriptions records are maintained at Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London, SE1 0SU. Air Business Ltd is acting as our mailing agent.

Time Inc.



In next week's issue On sale Tuesday 3 January



Canon EOS M5

Andy Westlake tests Canon's 24MP SLR-style mirrorless model, with pro-quality AF

Custom menu secrets

We explain how to set up your Nikon DSLR for how you shoot

Wideangle bargain

Why we love the really wide Sigma 12-24mm f/4 DG HSM Art lens

30 We solve your biggest photo headaches, with tips on exposure, focusing and the best gear to use
photo fixes

LENS HOOD LH1050-01
(Plastic, Supplied)



PROTECTIVE COVER PT-11
(Rubber, Supplied)



TRIPOD SOCKET TS-71
(Metal, Supplied)
Disengageable type



SOFT CASE
(Supplied)



C Contemporary



150-600mm F5-6.3 DG OS HSM

S Sports



LENS HOOD LH1164-01
(Metal, Supplied)



SOFT CASE
(Supplied)



Tripod Socket
Non-detachable type



ARCA SWISS COMPATIBLE
TRIPOD SOCKET TS-81
(Metal)



SIGMA USB DOCK



CUSTOMISATION



EXPANDIABILITY

TELE CONVERTER

TC-2001



TC-1401



DSLR

MOUNT CONVERTER



MC-11



SONY
E-Mount Body

PROTECTION

FILTER TYPE



WR-CERAMIC PROTECTOR



WR-CIRCULAR-PL



WR-UV



WR-PROTECTOR



PROTECTOR

Grays of Westminster®

Exclusively... **Nikon**



Nikon D750

FANTASTIC **Nikons** AND WHERE TO FIND THEM...



**UPTO
£510
CASHBACK**

ON SELECTED LENSES & CAMERAS

Find out more telephone
☎ **020-7828 4925**

**0% OR LOW
INTEREST
FINANCE**



No deposit Required
☎ **020-7828 4925**
For full details

NIKON DIGITAL CAMERAS

Nikon D5 DSLR body - 12 Months 0% Finance Until 31st Jan 2017	
Nikon D810A (Astrophotography) DSLR body.....	£5,149.00
Nikon D810 DSLR body.....	£2,999.00
Nikon D810 + MB-D12 Grip Kit.....	£2,375.00
Nikon D810 + AF-S 14-24mm f/2.8G ED Nikkor.....	£2,649.00
Nikon D810 + AF-S 24-70mm f/2.8G ED Nikkor.....	£3,899.00
Nikon D810 + AF-S 14-24mm f/2.8G & AF-S 24-70mm f/2.8G ED Nikkor Kit.....	£3,649.00
Nikon MB-D12 Grip for D810.....	£5,199.00
Nikon D750 DSLR body.....	£299.00
Nikon D750 + MB-D16 grip Kit.....	£1,649.00
Nikon D750 + AF-S 24-85mm f/3.5-4.5G ED VR Kit.....	£1,845.00
Nikon D750 + AF-S 24-120mm f/4G ED VR Kit.....	£2,089.00
Nikon D610 DSLR body.....	£2,285.00
Nikon D610 + MB-D14 Grip Kit.....	£1,289.00
Nikon D610 + AF-S 24-85mm f/3.5-4.5G ED VR Nikkor.....	£1,449.00
MB-D14 Grip for D610.....	£1,669.00
Nikon D500 DSLR body - £150 Trade In Bonus until 31st Jan 2017	£209.00
Nikon D500 + 16-80mm f/2.8-4E ED.....	£1,699.00
Nikon MB-D17 grip for D500.....	£2,470.00
Nikon D7200 DSLR body.....	£349.00
Nikon D7200 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£829.00
Nikon D7200 + MB-D15 Grip Kit.....	£999.00
Nikon D7100 DSLR body.....	£1,045.00
Nikon D7100 + MB-D15 Grip Kit.....	£689.00
Nikon D7100 + 18-105mm f/3.5-5.6G VR DX IF-ED Kit.....	£869.00
Nikon D7100 + 18-140mm f/3.5-5.6G VR DX ED Kit.....	£849.00
Nikon D5500 body only.....	£1,095.00
Nikon D5500 body + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£549.00
Nikon D5500 AF-S 18-140mm f/3.5-5.6G VR DX Kit.....	£619.00
Nikon D5300 DSLR body.....	£799.00
Nikon D5300 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£419.00
Nikon D5300 + AF-S 18-140mm f/3.5-5.6G VR DX Kit.....	£495.00
Nikon D5200 DSLR body.....	£665.00
Nikon D5200 + AF-S 18-55mm f/3.5-5.6G VR II DX Kit.....	£299.00
Nikon D3400 DSLR body.....	£369.00
Nikon D3400 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£349.00
Nikon D3300 DSLR body.....	£439.00
Nikon D3300 + AF-P 18-55mm f/3.5-5.6G VR DX Kit.....	£279.00
Nikon Df + AF-S 50mm f/1.8G Special Edition.....	£349.00
Nikon Df DSLR body, chrome or black finish.....	£2,195.00
Nikon Df + AF-S 50mm f/1.8G SPECIAL GOLD Edition.....	£1,995.00
	£5,000.00

NIKON 1 SYSTEM

Nikon 1 V3 10-30mm + Grip Kit.....	£795.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6.....	£549.00
Nikon 1 AW1 + 11-27.5mm f/3.5-5.6 + 10mm f/2.8.....	£695.00
Nikon 1 J5 + 10-30mm PD Zoom lens, black.....	£345.00
Nikkor VR 6.7-13mm f/3.5-5.6.....	£375.00
Nikkor VR 11-27.5mm f/3.5-5.6.....	£149.00
Nikkor VR 10-30mm f/3.5-5.6.....	£225.00
Nikkor VR 30-110mm f/3.8-5.6.....	£179.00
1 Nikkor VR 70-300mm f/4.5-5.6.....	£745.00
1 Nikkor AW 10mm f/2.8.....	£245.00
1 Nikkor 10mm f/2.8.....	£179.00
1 Nikkor 18.5mm f/1.8.....	£145.00
1 Nikkor 32mm f/1.2.....	£599.00
1 Nikkor VR 10-100mm f/4.5-5.6 PD-Zoom.....	£529.00
Nikon SB-N7 Speedlight.....	£119.00
Nikon GP-N100 GPS Unit.....	£99.00
Mount adapter FT1.....	£199.00

NIKON COOLPIX

Nikon Coolpix A.....	£849.00
----------------------	---------

AF-S & AF DX NIKKOR LENSES

10.5mm f/2.8G AF DX ED Fisheye.....	£559.00
AF-S 35mm f/1.8G DX.....	£159.00
AF-S 10-24mm f/3.5-4.5G IF-ED DX.....	£689.00
AF-S 12-24mm f/4G IF-ED DX.....	£939.00
AF-S 16-80mm f/2.8-4E ED VR DX.....	£839.00
AF-S 16-85mm f/3.5-5.6G ED VR DX.....	£525.00
AF-S 17-55mm f/2.8G DX IF-ED.....	£1,225.00
AF-P 18-55mm f/3.5-5.6G VR DX.....	£199.00
AF-P 18-55mm f/3.5-5.6G DX.....	£149.00
AF-S 18-55mm f/3.5-5.6G VR II ED DX.....	£149.00
AF-S 18-105mm f/3.5-5.6G VR DX IF-ED.....	£225.00
AF-S 18-140mm f/3.5-5.6G VR DX ED.....	£445.00
AF-S 18-200mm f/3.5-5.6G VR II DX IF-ED.....	£595.00
AF-S 18-300mm f/3.5-5.6G ED VR DX.....	£795.00
AF-S 18-300mm f/3.5-6.3G ED VR DX.....	£575.00
AF-S 55-200mm f/4.5-6.3G DX ED VR II.....	£229.00
AF-S 55-300mm f/4.5-6.3G DX VR.....	£289.00
AF-P 70-300mm f/4.5-6.3G ED VR DX.....	£299.00
AF-P 70-300mm f/4.5-6.3G ED.....	£259.00

AF FX NIKKOR LENSES

14mm f/2.8D AF ED.....	£1,270.00
16mm f/2.8D AF Fisheye.....	£625.00
20mm f/2.8D AF.....	£469.00
24mm f/2.8D AF.....	£375.00
28mm f/2.8D AF.....	£249.00
35mm f/2D AF.....	£255.00
50mm f/1.8D AF.....	£109.00
50mm f/1.4D AF.....	£249.00
105mm f/2D AF-DC.....	£825.00
135mm f/2D AF-DC.....	£1,009.00
180mm f2.8D AF IF-ED.....	£699.00

AF-S FX SILENT WAVE NIKKOR LENSES

AF-S 20mm f/1.8G ED.....	£635.00
AF-S 24mm f/1.8G.....	£599.00
AF-S 24mm f/1.4G ED.....	£1,775.00
AF-S 28mm f/1.8G.....	£485.00
AF-S 35mm f/1.4G.....	£1,489.00
AF-S 35mm f/1.8G ED.....	£415.00
AF-S 50mm f/1.4G IF.....	£365.00
AF-S 50mm f/1.8G.....	£179.00
AF-S 58mm f/1.4G.....	£1,325.00
AF-S 85mm f/1.8G.....	£399.00
AF-S 85mm f/1.4G.....	£1,290.00
AF-S 105mm f/1.4E ED.....	£1,825.00
AF-S 14-24mm f/2.8G IF-ED.....	£1,545.00
AF-S 16-35mm f/4G ED VR.....	£939.00
AF-S 17-35mm f/2.8D IF-ED.....	£1,399.00
AF-S 18-35mm f/3.5-4.5G.....	£585.00
AF-S 24-70mm f/2.8G IF-ED.....	£1,375.00
AF-S 24-70mm f/2.8E ED VR.....	£1,799.00
AF-S 24-85mm f/3.5-4.5G ED VR.....	£409.00
AF-S 24-120mm f/4G ED VR II.....	£839.00
AF-S 28-300mm f/3.5-5.6G VR II ED.....	£739.00
AF-S 70-200mm f/2.8E FL ED VR.....	£2,649.00
AF-S 70-200mm f/2.8G VR II IF-ED.....	£1,849.00
AF-S 70-200mm f/4G VR IF-ED.....	£989.00
AF-S 70-300mm f/4.5-5.6G VR IF-ED.....	£469.00
AF-S 80-400mm f/4.5-5.6G VR II ED.....	£1,939.00
AF-S 200-400mm f/4G VR II IF-ED.....	£5,350.00
AF-S 200-500mm f/5.6E VR ED.....	£1,125.00
AF-S 200mm f/2G VR II IF-ED.....	£4,495.00
AF-S 300mm f/4E PF ED VR.....	£1,425.00
AF-S 300mm f/2.8G VR II IF-ED.....	£4,190.00
AF-S 400mm f/2.8E VR FL ED.....	£9,450.00
AF-S 500mm f/4E FL ED VR.....	£7,990.00
AF-S 600mm f/4E FL ED VR.....	£9,635.00
AF-S 800mm f/5.6E VR FL ED (inc. TC-800-1.25E ED teleconverter).....	£13,985.00
TC-14E III 1.4x teleconverter.....	£390.00
TC-17E II 1.7x teleconverter.....	£339.00
TC-20E III 2x teleconverter.....	£369.00

AF & AF-S MICRO-NIKKOR LENSES

AF-S 40mm f/2.8G DX Micro.....	£225.00
60mm f/2.8D Micro.....	£399.00
AF-S 60mm f/2.8G ED Micro.....	£469.00
AF-S 85mm f/3.5G VR DX IF-ED Micro.....	£415.00
AF-S 105mm f/2.8G AF-S VR Micro IF-ED.....	£679.00
200mm f/4D AF Micro IF-ED.....	£1,190.00

NIKON SPEEDLIGHTS

SB-5000 Speedlight.....	£459.00
SB-700 Speedlight.....	£229.00
SB-500 Speedlight.....	£179.00
SB-300 Speedlight.....	£95.00
SB-R1C1 Close-Up Commander Kit.....	£545.00
SB-R1 Close-Up Remote Kit.....	£399.00
SU-800 Wireless Speedlight Commander.....	£265.00
SB-R200 Wireless Remote Speedlight.....	£149.00

MANUAL FOCUS NIKKOR AIS LENSES

20mm f/2.8 Nikkor.....	£901.00
24mm f/2.8 Nikkor.....	£608.00
28mm f/2.8 Nikkor.....	£615.00
35mm f/1.4 Nikkor.....	£1,227.00
45mm f/2.8P Nikkor, chrome.....	£325.00
50mm f/1.4 Nikkor.....	£597.00
50mm f/1.2 Nikkor.....	£855.00

SPECIAL PURPOSE: PERSPECTIVE CONTROL & MICRO-NIKKOR LENSES

24mm f/3.5D PC-E ED Nikkor.....	£1,445.00
28mm f/3.5 PC Nikkor.....	£1,195.00
45mm f/2.8D ED PC-E Nikkor.....	£1,379.00
85mm f/2.8D ED PC-E Nikkor.....	£1,279.00
105mm f/2.8 Micro-Nikkor.....	£1,047.00
200mm f/4 Micro-Nikkor.....	£895.00

PC: Perspective Control. PC-E: Tilt/Shift-Perspective Control

Prices include 20% VAT. Prices Subject to Change. E.&O.E.

TO ORDER TELEPHONE **020-7828 4925**



PROBABLY THE WIDEST RANGE
OF NEW & SECOND-HAND
Nikon IN THE WORLD

 **020-7828 4925**

EST. 1985 – THE KIND OF SERVICE OF WHICH LEGENDS ARE MADE



THE NEW **Nikon** D5

12 MONTHS 0% FINANCE NOW AVAILABLE UNTIL 31ST JANUARY 2017

Key features include:

- New 20.8mp FX format sensor.
- 153 Autofocus point system with 99 cross-type AF sensors.
- Up to 12 frames per second in Continuous High speed shooting mode, or 14fps with the mirror up.
- 200 NEF (RAW) file capacity buffer allowing for never before possible continuous shooting capabilities.
- A standard ISO range of 100 to 102,400, extendable up to 3280000 ISO equivalent.
- Thanks to a brand new EXPEED 5 processor one can shoot at these high ISOs with low noise.
- A new 8.0 cm (3.2 in.), 2360k-dot LCD monitor, which offers touch operation in review mode.
- 4K/UHD high definition D-Movies (3840x2160 pixels) can be recorded at 30p/25p/24p as well as 50p and 60p in (full HD) 1080p, and the camera offers clean HDMI output in all qualities.
- Available as a XQD version with two XQD card slots to handle the camera's 200 RAW file frame bursts, but also available as a CF card version for those who require it.
- New WT-6 for even faster wireless transfer speeds over a distance of up to 200m

Nikon D5 DSLR Body (XQD or CF Version) £5,149.00 inc. VAT



ORDER YOUR D5 TODAY
020-7828 4925



Find us on Facebook: www.facebook.com/graysofwestminster

Visit our website: www.graysofwestminster.co.uk

WILDLIFE WATCH

Foxes

Foxes always make great subjects but in winter you have the chance to capture them in frost and snow, as **Oscar Dewhurst** reveals

FOXES are probably the UK's most well-known mammal, largely due to their ability to live in any habitat and their abundance in many of our cities.

Habitat

Foxes can be found in almost any habitat in the UK, including salt marshes, uplands, woodland and farmland, and, where they are most noticeable, in urban areas. Here they tend to be much easier to photograph because they are not persecuted as much as they are in more rural parts.

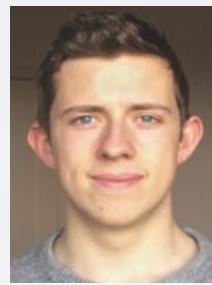
Many households feed their local foxes, so the animals often show little fear of humans. This makes getting close enough

to photograph them a much less challenging issue than it once was when each lived in fear of the other.

Best time to shoot

One advantage of photographing during winter is that the sun's arc is much lower than in the summer, so the sunlight is rarely harsh. However, it still pays to take your pictures around sunrise and sunset as this will coincide with periods of greater activity for foxes which are, after all, mostly nocturnal.

Shooting early and late in the day also gives you the possibility of backlit images, which can really add something different to the resulting photos.



Oscar Dewhurst

Oscar is an award-winning wildlife photographer from London. He has spent the past few years observing bitterns, although he also photographs many other species, ranging from urban foxes to primates in the Peruvian Amazon. Visit www.oscardewhurst.com.



ALL PICTURES © OSCAR DEWHURST

Lying down on the ground helped to throw both the foreground and background out of focus

KIT LIST

Gloves ►

Photographing in winter can be very cold, especially if it snows. Wrap up warm to make sure you are as comfortable as you can be while you wait.



▼ Binoculars

Whenever I am out taking pictures, I always have my binoculars with me. They are much brighter than looking through a camera lens so make it easier to spot your subject. They also weigh much less.



Manual exposure ensured the camera wasn't confused by the snow



The falling snow really makes this image special



Using the fastest frame rate that my camera would allow enabled me to catch fleeting expressions



Shooting advice

Settings

Like most wildlife, foxes won't just sit still, so continuous AF is useful here. If you are lucky enough to photograph them in the snow, use manual exposure so the camera's metering doesn't get confused with the bright white. When the snow is actually falling, I always make sure that I am on a single focus point so there is less chance of it locking on to the snow.

Finding them

The likelihood is that wherever you live in the UK, you will have foxes near you. If there has been recent snow, looking for prints can be a great way to check to see if they are in your area. Asking local landowners is also a good idea, as they are out and about a lot so are likely to know if foxes are around. If you're in an urban area, walk around your streets at night, particularly around January and February time, as this is when foxes are

looking for mates. The male has a distinctive barking call at this time, which is a giveaway to its presence.

Approach

How to approach a fox depends on how tolerant your chosen animal is of humans. The pictures here all feature the same foxes and fortunately they rarely showed signs of being concerned by my presence. I would still always keep low to prevent my silhouette from breaking the horizon, and try to stay downwind because then you have a better chance of capturing more natural behaviour.

In snow, you have the chance to create some high-key images where you overexpose, leaving the snow a brilliant white and drawing the viewer's attention to the subject. Make sure you also carry a short lens with you, as well as your regular telephoto, to give you a chance to show more of their environment.



As the map shows, foxes tend to be most common in urban areas

About foxes

Foxes make great photographic subjects, particularly in winter when the sun is low and there is a chance of snow.

- **Location** Widespread across Britain in almost all habitats. Particularly prevalent in urban areas.
- **Size** Length 60-70cm (plus 40cm tail).
- **Nesting** A vixen will have an average of four to five cubs in an earth in early spring. Cubs emerge in late April or early May.
- **Diet** Wide and varied but depends on habitat – includes small mammals, earthworms, birds, beetles, crabs and carrion, and, in urban areas, food from dustbins and handouts.
- **Population** Around 260,000 in the UK.



• A year in images

PICTURE EDITORS/PHOTOGRAPHERS

As we leave behind the tumultuous year of 2016, **Andy Blackmore** asks the picture editors and photographers of major agencies, publications and organisations to choose their stand-out images from the past 12 months



Ray Wells
Picture editor,
The Sunday Times

◀ I'm a great admirer of David Yarrow's work, and the patience and technical skill that are a prerequisite for wildlife photography at the highest standard. This shot of eight Siberian tigers gazing with nonchalant indifference over a -25°C snow scene in Harbin, north-east China, looks deceptively simple. For one thing, they aren't moving with interest down the slope towards the photographer!

To get a photo as good as this takes a huge amount of time, planning and cooperation on the ground, plus, in the case of this image, 25 chickens for the tigers to eat. Shot pin-sharp on an 85mm portrait lens from the back of a truck at the only time of day possible for the light, animal studies do not come much better than this. Visit www.davidyarrow.photography.com

© DAVID YARROW

'To get a photo as good as this (left) takes a huge amount of time, planning and cooperation on the ground, plus, in the case of this image, 25 chickens'

John Childs
Sports editor,
Getty Images

➤ My favourite image of 2016 is this picture of Chad Le Clos as he looks up at Michael Phelps during the final few metres of the men's 200m butterfly final at the Rio Olympics.

It happened for a split second but Getty Images' staff photographer Adam Pretty captured the moment to perfection. It shows Phelps' utter determination and concentration, at the same time as showing Le Clos realising that he couldn't catch his arch rival. Phelps went on to win his 20th Olympic gold medal and reclaim the 200m butterfly Olympic crown from Le Clos.

The rivalry between the two swimmers had, by this time, become legendary. This image shows just why Phelps is the most decorated Olympian of all time. www.adampretty.com



© ADAM PRETTY/GETTY IMAGES

Jeff Moore
Photographer and founder
member of the British Press
Photographers' Association

✓ This year has been a big one for news. Brexit and a new prime minister, and the seemingly never-ending conflict in Syria causing the on-going refugee crisis across Europe, to name but a few.

It's events such as these that create opportunities for great news images, such as Jeff Mitchell's picture of refugees frantically trying to cram themselves on to a train in Croatia, or Matt Cardy's image of refugees stranded at the Greek border trying to cross a swollen river.

However, it's often the quieter moments that create the images that stick in our minds. For

example, Matt Sprake's image of a father holding up his son at the gate of West Ham football club, in order to catch a glimpse of the team's last home game at their historic ground.

A favourite image of mine is another quiet moment. I was sent to the Royal Ballet in Birmingham to cover a photo call with ballerinas performing in RNLI Wellington boots. The dancers were practising at the bar beforehand and trying on their heavy footwear. They made a quirky picture, which I just really liked. Visit **www.jeffmoorephoto.co.uk**.

This image, plus many more, feature as part of the BPPA assignment exhibition, which is travelling the country. It is currently at the Cartwright Hall Gallery, Lister Park, Bradford, West Yorkshire BD9 4NS until 22 January 2017.





Lucy Ford
Picture editor, *Country Life*

◀ I'm fortunate to be in a position where I get to work with incredible photographers and their images on a daily basis. I can't choose my favourite image of 2016 as there are so many, but I remember seeing this picture by British Wildlife Photographer of the Year entrant Ross Hoddinott and immediately loving it.

The damselflies look like they've just stopped for a chat as they cling to the blade of pond reed. The sharp detail of their wings and 'hairy' legs, and the droplets of water on their backs, are incredible and complemented by the bright yellow background. Ross's patience, as he sat by his father's pond, really paid off. Visit www.rosshoddinott.co.uk.

© ROSS HODDINOTT



© JEFF MOORE

© I-IMAGES PICTURE AGENCY

Andrew Parsons
Photographer, *i-Images*
picture agency

⬆ I was working on a commissioned assignment covering the last days of the jungle migrant camp in Calais, France. This image was taken on my last day. I'd booked a late crossing to the UK, so I could stay and see what would happen at sunset. I was in the camp an hour before sunset, walking around looking for pictures as the camp was ripped apart.

The police were guarding all the heavy machines. Then I could see the sunset brewing and I thought that if it works out right, it would make an amazing scene. Luckily enough, it did. Just at the right time, the sky changed and one of the few refugees left in the camp cycled past. I was using my Leica M-series set-up. I had to act

fast, pre-focus, expose and shoot, recording the moment in very few frames, which is all you need. It was like the old days of photojournalism. I only had about two frames to choose from, and not 10 or 20. I love working in this way – it makes you really think.

The sunset was just right. The guy on the bike was right. I was in the right place at the right time. Then the moment had gone. I rushed to the Tunnel where I wired the picture under the sea between France and England. When I arrived in the UK, it was all over the internet and being put into the next day's papers. The picture was then used around the world as the last picture of the camp.

Photojournalism is all about the right place, the right time and a little forward thinking. This really was just one of those incredible moments. Visit www.i-images.co.

Martin Keene
Picture editor,
Press Association

➤ The Press Association's Dominic Lipinski photographed Queen Elizabeth II peering from behind a Buckingham Palace curtain before the Patron's Lunch in the Mall – part of a day of celebrations for her 90th birthday.

One morning, he'd photographed guests arriving and the hampers they had been given, before settling down in the media pen to see members of the royal family meet guests and ride in cars along the Mall.

It shows the skill of news photography at its best. Not just about covering the main event, but noticing everything else. In a day of carefully choreographed events planned to the minute, Dominic's picture was a fleeting, unplanned moment. And it shows a human side to one of the most photographed women on the planet: 'I have organised a party – have my guests arrived?' Visit www.paimages.co.uk/collections/5779/.

© DOMINIC LIPINSKI/PA WIRE/PA IMAGES



© MAHMOUD RASLAN

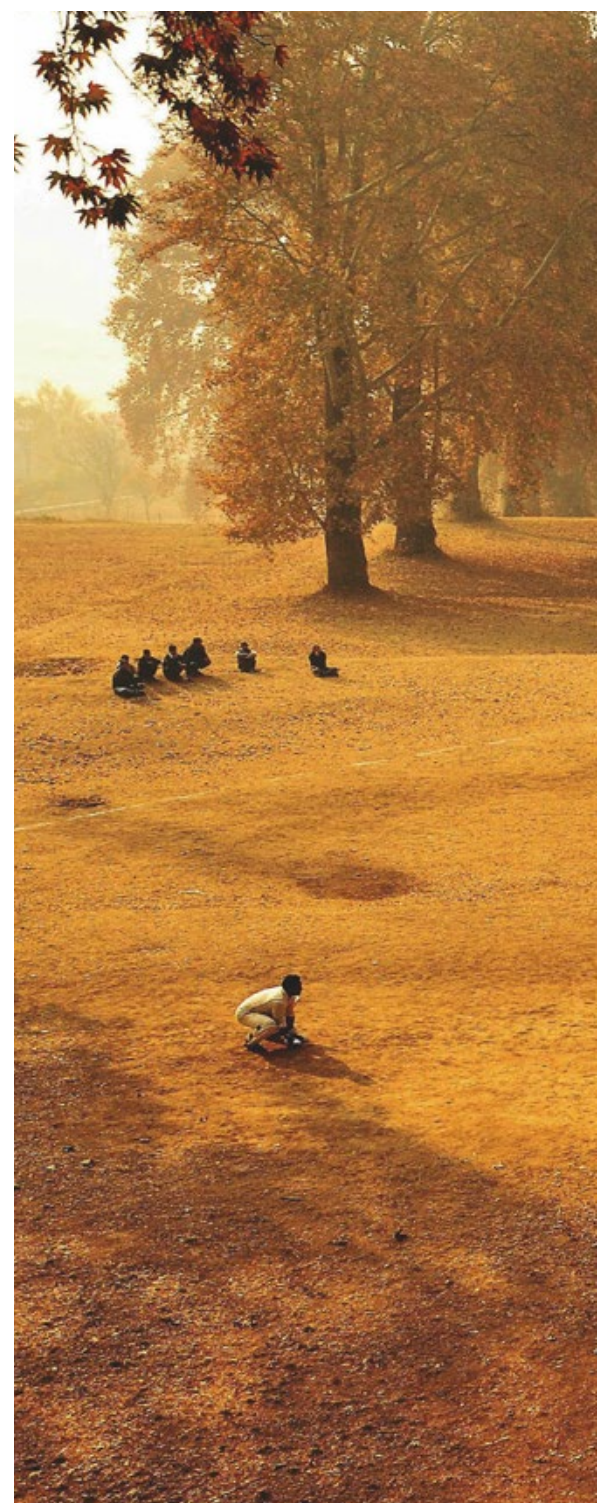
Fiona Shields
Picture editor at *The Guardian*

⬆ Many of you will be familiar with the photographs and video footage of the little child Omran Daqneesh, pictured in the aftermath of an air strike on Aleppo. It became the focus of anger at the continuing civil war in Syria, and was widely shared and commented on around the world.

Picture editors working in the news are witness to a huge number of graphic, shocking and disturbing images to the point where you might imagine we would lose our sensitivity. Personally, I never find this is the case. Every now and again an

image such as this can quite simply stop you in your tracks and draw attention back to a story that has long been in the news but shouldn't be ignored or allowed to slip from the news agenda.

This photograph is a prime example of the power of an image. The pictures and footage of Omran were derided at the time by the Syrian government and its supporters as propaganda. However, they were provided to *The Guardian* through trusted news-agency channels and corroborated by independent witnesses, so we didn't doubt their authenticity. The overall point, however, is that innocent children are the victims of this relentless violence, and that, it should go without saying, is an outrage.





‘Piers Morgan tweeted it as the greatest cricket photo he had ever seen. This photograph speaks to such a wide community of people around the world’

Morgan Coates
Picture Editor, Barcroft Images

☑ This photograph, of men playing cricket in the autumn light on the outskirts of Srinagar in Indian-controlled Kashmir, truly caught my eye from the start. From the glorious colours to the universal culture that it addresses, the image spoke to me on so many fronts. First, a given for any great picture is the sheer beauty of the shot – the colours and composition involved in this photo are exceptional. I love the players in their full cricket whites and the kids watching from the side. The red and orange vibrancy provides a warmth to the cricket match taking place, and the long shadows speak of a day hard at it. Furthermore, the picture is suitable for a variety of categories: it is a beautiful autumnal shot, and we know how the UK newspaper market loves a weather shot; it is a

tremendous news image showing how people carry on with their lives in a war-torn region; it is a brilliant travel picture highlighting how people live in other parts of the world, and finally, it speaks to the sporting community by expressing the reach of cricket and its importance on a global scale.

Barcroft achieved a superb range of usage from the picture – it appeared on *The Guardian's Eyewitness* page, and Piers Morgan tweeted it as the greatest cricket photo he had ever seen. This photograph speaks to such a wide community of people around the world and that influenced my decision in labelling it as the best picture of the year.

Barcroft runs a news and picture agency that represents over 600 contributors. We spend a great deal of time and effort commissioning great photos and stories throughout the year, but sometimes the best ones just come along and drop into your lap. www.barcroftimages.com



Data file

Price £8,290
Filter diameter 60mm
Lens elements 8
Groups 5
Diaphragm blades 11
Aperture f/0.95-16
Minimum focus 1m
Length 75.1mm
Diameter 73mm
Weight 700g
Lens mount Leica M



ALL PICTURES © EDMOND TERAKOPIAN/WWW.TERAKOPIAN.COM

Why I love my Noctilux

On the 50th anniversary of Leica's legendary f/0.95 lens, multi award-winning photojournalist **Edmond Terakopian** shares his love of it

It's not often that we celebrate the birthday of an aperture. Ever heard of the f/8 or f/2.8 anniversary? No, because they aren't terribly exciting. However, the Leica Noctilux is different, and its 50th birthday is definitely worth marking. At first, the Noctilux was an f/1.2 lens. Then it became an f/1 lens and nowadays it's the frankly astonishing f/0.95 lens.

The Noctilux, meaning 'light of the night', began its life in 1966 as

an f/1.2 lens designed by Helmut Marx. A new design by Dr Walter Mandler in 1976 pushed the aperture to f/1. This version continued until it was replaced in 2008 by the current f/0.95 Aspherical Noctilux, which was designed by Peter Karbe.

Throughout my career as a photojournalist, I've preferred to work with available light, so fast apertures have always been a draw. I've had Canon and Nikon f/1.2 lenses going back to the film

days, and always tried to make sure I had at least one fast lens when the digital age dawned. In 1989, I shot with my first Leica – an M3 loaned to me by a friend of my father. As soon as I unravelled my first roll of still-wet Kodak Tri-X from the spool in the darkroom of my first local paper, the *Ealing Gazette*, I knew I was on to something special – the negative popped. There was a beautiful contrast and tonal range, and a sharpness that made the pictures sing. I was hooked, and a couple of years later bought my very own Leica M4-2. An M6 soon joined, along with several gorgeous Leica Summicron lenses.

Roll on a couple of decades and Leica's M9 was the first credible

digital rangefinder I could take on assignment. I put my name down on the 12-month waiting list, which gave me time to save enough to buy it. I'd kept some old lenses, which were joined with a few newer lenses. I was ecstatic to be shooting with my Leica rangefinders again, and for most assignments my Canons took a back seat. My M9 and bag of Elmarit, Summicron and Summarit lenses were my new companions.

Superb standard lens

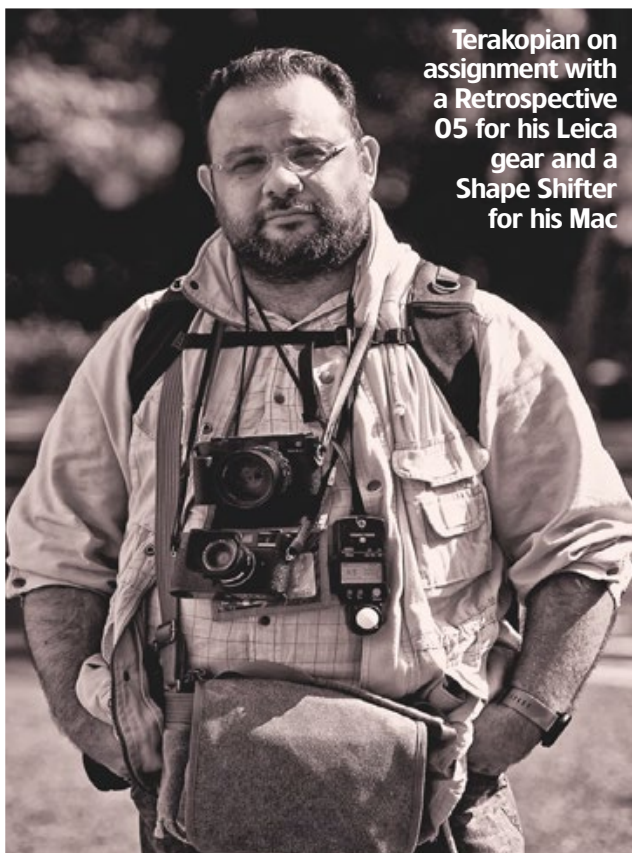
My favourite focal length has always been 50mm, closely followed by the 35mm. My Leica 50mm was the Summicron – an f/2 lens. It was great for most things, but not so useful in really

French actress
Bérénice Marlohe,
James Bond *Skyfall*
 premiere, Royal Albert
 Hall, London



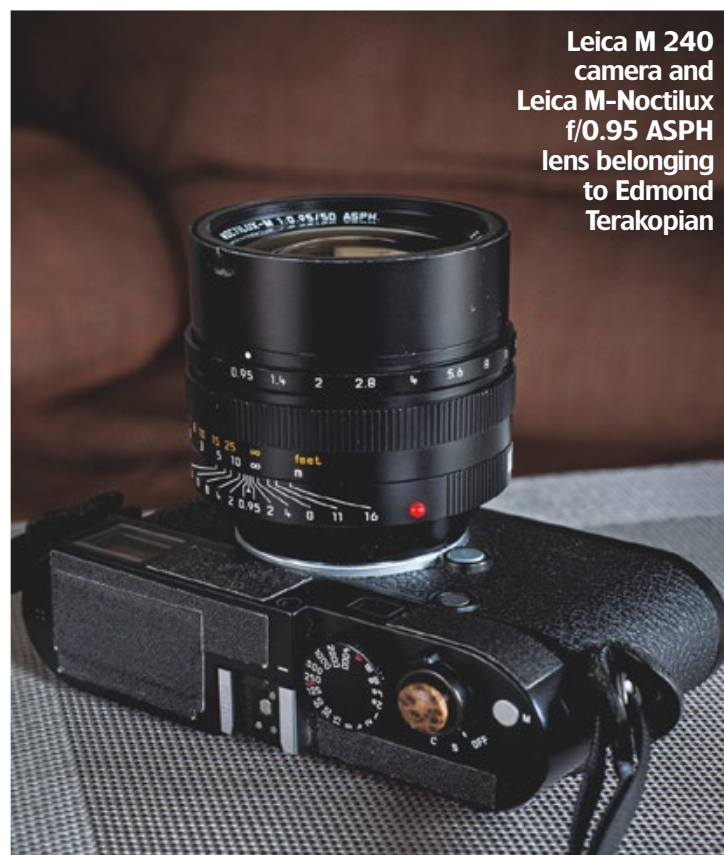
low light, so I started to look at the world of the Summilux (f/1.4) and the Noctilux. There was no way I could afford the current f/0.95 version (it costs well over £8,000), so I looked at the older f/1 version, which has a smooth, soft and 'glowy' signature look when used wide open. It's beautiful, and works extremely well for certain types of portrait and still life, but isn't suitable for everything. I wouldn't want to photograph a politician or a boxer looking soft and glowy, for example. This limits its use as an everyday photojournalist's lens and makes it a special-use lens instead, meaning one needs a standard 50mm, too.

The same is definitely not true of the current f/0.95



Terakopian on assignment with a Retrospective 05 for his Leica gear and a Shape Shifter for his Mac

PHOTO: © LP



Leica M 240 camera and Leica M-Noctilux f/0.95 ASPH lens belonging to Edmond Terakopian

‘My bag crashed to the stone floor with the sound of crunching metal’

➤ ASPH Noctilux, which not only allows photography in low light, but does so with such pin-sharp precision that it makes the lens suitable for everything. It is, in fact, a superb standard lens.

The f/1 lenses, too, were way out of my budget, especially after just having bought an M9. So I looked at the Voigtländer Nokton – an f/1.1 lens. It’s a fraction of the cost, so I got one and my low-light needs were partly addressed. It was definitely not in the same league as any of my Leica lenses, but it let me shoot in very dark situations, so it stayed for a while.

Insurance cheque

Several weeks later, a normal, dull, financial assignment for the Associated Press was to change everything. I arrived at the venue in the City of London with two shoulder bags – one with my Leica M9 set-up and one with a Canon EOS 5D Mark II and lenses. I put the shoulder bag containing the Leica on the conveyor belt for the X-ray machine. As it went through, I put the second bag on and took off my jacket. I looked up, just in time to see my first bag come off the open-ended conveyor, turn upside down and crash to the stone floor, with the unmistakeable sound of crunching metal.

It turned out the inept security guard hadn’t stopped the machine or moved my first bag to the side. Long story short, the Leica M9 was absolutely fine, but the 50mm Summicron, 28mm Elmarit and 75mm Summarit had all been damaged. As a point of law, if ever you’re unfortunate enough to be involved in an incident and there’s CCTV, you are entitled to the footage of yourself. Using this footage, I claimed from the venue (which tried to claim it wasn’t responsible).

When the insurance cheque arrived, I had a light-bulb moment, followed by a cheeky smile. I could either replace the three broken lenses, or go for the Leica Noctilux 50mm f/0.95 ASPH. I had tried it in the Leica Mayfair shop and, as a close friend who was with me will attest, had fallen in love with it.

Needless to say, I grasped this



Portrait of model
Vicki Blatchley,
Cobham, Surrey



In 2011 Grey Goose vodka and Virgin Atlantic opened the world's best airport bar – the Grey Goose Loft at the Virgin Atlantic Clubhouse at London Heathrow

rare opportunity, put my name down on the long waiting list, paid the insurance cheque as a deposit and started to save for the remainder. Eventually, I got the call to tell me my Noctilux had arrived. I cleared my diary and went to Mayfair. Opening the presentation case this lens comes in was truly special. I had never felt so excited when buying camera equipment.

Signature look

In the days of shooting film, the Noctilux opened up the possibility of shooting in low light that would have been impossible before, even with an f/1.4 lens. However, with digital, this isn't quite as much of a problem as one can increase the ISO – to an extent. However, it's my feeling that more people choose the Noctilux for its signature look than purely for its speed in low-light situations.

When working in low light with this lens, it never ceases to amaze me when I think a scene is too dark. Then I turn the aperture ring to f/0.95, put the camera to my eye and, astonishingly,



Steam rises through the manhole covers on the streets of New York city



One of the bridesmaids at the marriage of Kate and Ilicco. The wedding reception, The Great Conservatory, Syon Park, Brentford, Middlesex

➤ the exposure meter assures me all is well. I have yet to tire of this phenomenon.

I have worked extensively with the Leica 50mm Summicron and 50mm Elmarit-M f/2.8. Both are amazing lenses with great image rendition. However, nothing I have shot with, including Leica's discontinued 75mm Summilux f/1.4 or Canon's 85mm f/1.2L II, produces images like the Noctilux. Its images pop. Your point of focus is pin sharp and rendered perfectly. When shooting wide open, the background blur is phenomenal and unique. Even results from Zeiss, which is known for its background rendition, can't come close to how this lens renders. One piece of advice: get a quality ND filter. You'll definitely need one as you become accustomed to the beautiful rendering when the lens is wide open, and if you want to use this aperture in bright light you'll definitely need an ND.

Having said all this, don't fall into

the trap of using f/0.95 all the time, just because you've paid so much money for it. I've seen a lot of photographs ruined this way. Always let the image guide you towards making the relevant choices; equipment should never be your decision maker.

Wide open, the lens has beautiful shallow depth of field, with a smooth and soft bokeh, allowing isolation of the subject. It's also a lens that makes you work really hard. The harder you work, the more it rewards you. Manually focusing a rangefinder camera takes skill; manually focusing a Noctilux on a moving subject requires total concentration. When you're on form, though, magic happens.

A visit to Flickr or some Leica forums will show a lot of out-of-focus images shot on a Noctilux or dull pictures of stationary objects. It really is a lens that requires you to practise, practise and practise some more. Then to work hard. The harder you work, the easier it

'The lens makes you work hard, and the harder you work the more it rewards you'

gets, and eventually it becomes second nature. Even after more than five years of Noctilux photography, if I've been using my Olympus gear for a while, I still need to practise a little when I return to the Noctilux, just to get the feel and speed back. Don't let this put you off, though; if you ever get this lens or the previous f/1 version, be prepared to work hard and your smile at the results will be wider than the aperture.

So, the Noctilux is challenging to work with wide open. The depth of field is practically non-existent and one has to be absolutely spot-on with focus. It's therefore a good idea to send your Leica rangefinder to Leica with your Noctilux to have them calibrated to match perfectly. Leica products are very accurately calibrated to within tiny tolerance margins. However, when shooting at f/0.95, all it takes for an image to

be slightly out of focus is for the camera to be plus in the tolerance range and the lens to be minus. This is an absolute must, as otherwise one would give up on the lens, judging it too challenging to work with. This would be a big mistake, as the magic of the lens will then remain undiscovered. Both my M9 cameras and Noctilux needed this subtle calibration tweak, but when I upgraded the cameras to a Leica M 240 and M 246, both were perfectly in tune with the Noctilux.

Conclusions

The Leica rangefinder has always been a favourite with photographers who like to work in a subtle way and with available light. The lack of a reflex mirror means it's much easier to handhold at slower shutter speeds. It is, in fact, the very first mirrorless

What makes the lens so special?

ACCORDING to Stefan Daniel, Leica's head of product management, 'The Noctilux 0.95/50 is one of the most demanding lenses currently in production and we can only assign production and assembly to the most experienced and skilled people in the whole company.' It is also the most expensive lens in the Leica M, SL and S range, costing £8,290 in black, and slightly more in chrome. It may therefore come as a bit of a surprise to learn that it's

also one of the most in-demand lenses, with long waiting lists. According to the Leica Store Mayfair, one can expect up to a 12-month wait from the point of order.

Although the lens itself takes 16 hours to assemble by hand, it's the raw materials and optics, some of which are rumoured to take 12 months to cool from being cast, that add to the length of time required. Some very exotic glass is used in this lens.



The Summer Saunter. A group of men led by stylist Timothy Lord and *The Chap* magazine's Albion step out in style



Gordon Ramsay at his restaurant, the Union Street Cafe, 47-51 Great Suffolk Street, Southwark, London SE1

camera. With this ethos in mind and the fact that the f/0.95 is one of the fastest lenses currently available for any full-frame camera, it's perfectly understandable that you might crave its abilities. It creates beautiful images with an amazingly soft and fluid bokeh (out-of-focus detail rendition) that makes your subject pop; it gives more dimension and depth to every picture. I've even heard people saying its images have a 3D appearance.

Is it worth the asking price? I guess it's really a question of whether the photographer can see the value of the lens. You could buy any Leica M camera and a 50mm f/1.4 Summilux-M ASPH for roughly the same price. However, in a world where everyone shoots with similar equipment, with a sea of zooms, firstly a Leica M camera and any Leica lens will set your work apart. The Noctilux then takes this further and makes it unique. It's good to be an individual.





© DAN LAUGHTON/TIME INC UK

Roger's advice for young film makers

Tell a story

'Settle on a story, and get started – it's the only way you'll know if you really want to go to film school or get a low-level job and work your way up,' says Roger. 'I think telling stories is great, and people can come in from different places, with the ones who really want to do it staying in [filmmaking].'

Use a simple camera

'Get a simple camera that you can use, as it's really about storytelling. It begins and ends with storytelling and then you find the simplest and best tool to use,' says Roger.

Learn from others

'I have been fortunate enough to work with two wonderful directors: Karel Reisz, who believed in shooting a great script and carrying out very little editing... that was a wonderful thing,' says Roger. 'Before that I'd been with Mr [Sam] Peckinpah, who was famous for shooting a vast amount of film, and, as I discovered, would never tell you how to cut it. I was his editor for three films and he said, "If I have to tell you how to do it I'll get your assistant to do it and you can go." So you have to figure it out.'

Shooting A Street Cat Named Bob

Film director **Roger Spottiswoode** talks to **Steve Fairclough** about how Sony Alpha cameras helped him to reveal the relationship between one man and his cat

Roger Spottiswoode is a film industry veteran with credits that include editing Sam Peckinpah's *Straw Dogs*, co-writing the smash hit Eddie Murphy comedy *48 Hrs* and directing the James Bond movie *Tomorrow Never Dies*. His latest film, *A Street Cat Named Bob*, is based on the best-selling book by street busker James Bowen, which recounts the true story of how his struggle to beat drug addiction and put his life back together was aided by his friendship with a remarkable

cat, who he named Bob.

Roger explains: 'It's an unusual story of a guy and the cat that helped him when he was pretty much on his last legs. James had been homeless for 10 or 15 years, living on the streets, and was in bad shape, doing heroin and on methadone. It's thoroughly unusual that he's still around, which is wonderful; and the cat is still around, and you can see their relationship – it's remarkable.'

When it came to shooting the movie, things weren't always straightforward, as Roger reveals. 'We brought in various

cats but we found, very quickly, that [shooting] in London's Covent Garden was impossible – there were so many elements that we just couldn't control,' he says. 'In the end, the only cat that was calm, focused and workable [there] was Bob.' So, the real-life Bob plays himself in the film.

Roger adds: 'Having a four-legged lead "person" as well as a two-legged lead in the film was both interesting and challenging. We were shooting a movie so we had to have close-ups to show what Bob was thinking, and what he might have understood of the situation. Some of the challenges led me to consider using traditional cameras.'

Shooting in 4K

The movie was shot in 4K with two ARRI Alexas and a variety of Sony Alpha cameras, usually fitted with Angénieux lenses. The footage was recorded to external Atomos monitor/recorders. 'The [Sony] camera system was an important part of finding a way to tell the story honestly,' explains Roger. 'We used two Alexas, five Sony Alpha 7R IIs and one Alpha 7S. We used long lenses and had cameras positioned at cat level.'



The crew frame up a shot on the set of *A Street Cat Named Bob*



Filming the real-life Bob on a Sony Alpha camera fitted with an Atomos monitor/recorder



Director Roger Spottiswoode gets to grips with a Sony Alpha camera on-set

'We shot in 4K because when cats move they move very quickly, and their expressions can change in an instant. So, to be able to frame Bob really well we stayed a little bit looser than one might [usually] and then we tightened it up in post-production. We matched the colour settings of the Alexas and the post was relatively simple.'

Roger is full of praise for the Alexa cameras, but admits they are very bulky. Needless to say, if you put one anywhere near a cat, it's going to get distracted. The Sony cameras, on the other hand, were far more discreet and, Roger says, every bit as good as the Alexas. 'We tested them endlessly beforehand,' he reveals, 'and we knew that the footage would all cut together well. We were able to use more of them and shoot at the cat's level, discreetly, maybe two inches

from the ground and handheld.'

The Sony cameras also allowed them more movement. 'They may be consumer cameras,' Roger explains, 'but their interiors are full level [4K] quality, which is good enough to go on the screen at the Odeon Leicester Square. They allowed us to be in the crowds. If you're holding a little Sony, even if it's got a slightly bigger lens on, it looks like you're just a tourist. So we could put extras into crowds with real people and then you're shooting something that's very different – it's not a movie construction and it feels real because it is pretty real. It helps you to develop a different style because it's much more naturalistic.'

'We were able to do things we wouldn't have been able to do with the larger cameras, yet we delivered a technical standard that was just as good. The cat is a really interesting character: it may be an animal, but it has a point of view and a thought process. Being able to film with the Sonys made it sink in that what we were doing was something different. It wasn't a case of "cut to the pet" – Bob is a real force that helped James, and ultimately saved his life.'

Keep up-to-date with all of the latest video news, interviews, tips and tuition videos by visiting www.thevideomode.com.

VIDEO NEWS ROUND-UP



Drone duo from DJI

DJI has announced two new high-spec drones for filmmakers – the Inspire 2 and the Phantom 4 Pro model – plus the new Zenmuse X4S and X5S cameras that will operate with the updated Inspire drone. With a new dual-battery system, the Inspire 2's flight time is said to be up to 27 minutes compared to 18 minutes on the original Inspire drone, while the Phantom 4 Pro has a flight time of up to 30 minutes. Find out more at www.dji.com.

Saramonic audio kit launched

Kenro has announced a new audio adapter and microphone kit from Saramonic – the MixMic SRH5M – that's designed to help you get the best sound quality from your DSLR or mirrorless camera. The kit includes a SRNV5 shotgun microphone with a deadcat, two pro-standard XLR inputs with phantom power, an XLR audio cable and an audio adapter. Visit www.kenro.co.uk.



Red Giant fires Magic Bullet

Red Giant's new Magic Bullet Suite 13 software package incorporates a raft of upgrades and, for the first time, features real-time colour correction across the suite through Mercury Playback support in Adobe Premiere Pro. The package features 'significant updates' to six of its key tools – now called Looks 4.0, Colorista IV, Denoiser III, Mojo II, Cosmo II and Film 1.2 – plus the new tool, 'Magic Bullet Renoiser'. To learn more, visit www.redgiant.com.

Schneider unveils 18mm prime lens

It has a pretty hefty price tag, but the new Schneider 18mm Xenon full-frame prime lens is now available to order and is said to be the fastest of its type on the market, thanks to a T2.4 aperture. The lens has feet and metre scales and comes in Canon EF, Nikon F and Sony E mounts as well as the 'industry-standard' PL mount. It focuses down to 0.4m. Visit www.manfrottodistribution.co.uk.



Film competition: get your entries in!

Round Two of The Video Mode's prize-packed Amateur Filmmaker Of the Year (AFOY) competition is open for entries until 31 December 2016. All you have to do is creatively interpret the theme 'Environment' in a short movie and enter it online to be in with a chance of winning. There is more than £13,000 worth of Canon filmmaking equipment up for grabs. For full details, visit The Video Mode website at www.thevideomode.com.

Accessories

Useful gadgets to enhance your photography, from phones to filters...

Cullmann Smartpano 360CP

£59.99 • www.cullmann.de

Andy Westlake tests a motorised device for perfect panoramas

At a glance

- Motorised head for panorama shooting
- GoPro and smartphone adapters included
- Maximum load 500g

SHOOTING panoramics used to be a chore, requiring time-consuming stitching of image files. But now, many smartphones and cameras can create impressive panoramas simply by panning them across a scene. The biggest challenge is keeping the device level, as tilting it can give undulating horizons.

Cullmann's solution is the Smartpano – a motorised head that rotates your phone or camera smoothly for perfect panoramas. This egg-shaped device can be used either freestanding with its foldout legs, or on a tripod. It will support an enthusiast compact camera or perhaps a CSC with a small lens.

The only control is a silver power button – the device is operated using an IR remote. It can be set to pan left or right at a number of different speeds, or alternatively it can pan 45°, stop and wait 10 seconds, then repeat. This is useful for shooting a series of frames that will be stitched in software later. It's even possible to set up a Bluetooth connection with your phone, allowing you to trigger shooting using the IR remote.

Verdict

The Smartpano certainly has its foibles: the IR remote needs to be pointed directly at the receiver to work, and I couldn't get the Bluetooth to reconnect to my phone consistently. It could also do with a bubble level to ensure the device is level. Despite this, if you like shooting panoramics using a phone or compact camera, then this is a neat device that can give very good results.

ALL PRICES ARE APPROXIMATE STREET PRICES



COLOUR AND KIT OPTIONS

The Smartpano device comes in two colours – conventional black, or lime green – each with two kit options. The basic one includes the head, IR remote, GoPro mount and smartphone clamp, while the 'CP' kit adds the Magnesit Copter tabletop tripod. This is sturdy and adds little to the cost, making the CP kit much better value for money.

Case Logic Kontrast DSLR Shoulder Bag

£49.99 • www.caselogic.com

Amateur
Photographer
Testbench
Recommended
★★★★



IF YOU are in the market for a good value but secure bag for a small DSLR kit, then the Case Logic Kontrast DSLR Shoulder Bag may be exactly what you need. As with the other Case Logic camera bags we have reviewed recently, the Kontrast Shoulder has a simple design, but is extremely well made.

Thick, ridged padding secures the main compartment. Inside, there is a simple array of dividers that allows an entry-level or enthusiast-size DSLR to be stowed with a kit or similarly sized lens attached, in what Case Logic calls a 'hammock'. Beside this, a divider allows a further two lenses, around the size of a 24-70mm f/2.8, or some additional accessories to be packed.

The lid of the case has an internal zipped pocket, which is perfect for essential items, from keys to memory cards, while a zipped front pouch has two internal pockets suitable for batteries and a charger. Finally, there are pockets on either side of the case.

In use, the bag is functional rather than flashy. It does the job it was designed to do very well, with some nice touches, such as a comfortable removable shoulder strap and easy-to-use Paracord ties on the zips. Finally, a solid rubber-effect bottom allows the bag to stand freely when placed on the ground, without the need to worry whether the ground is damp.

Richard Sibley



The lid of the Kontrast bag opens away from your body to give easy access to the contents

Amateur Photographer

The latest photography kit and technique at your fingertips



More great pictures
More technique
More opinion
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

Try it today

www.amateurphotographer.co.uk/digital-edition

Download on the
App Store

Google play

kindle fire

zinio™

At a glance

£1,099

- 24-480mm equiv f/2.8-4.5 lens
- 20.1MP 1in CMOS sensor
- 2.36-million-dot EVF
- DCI and UHD 4K video recording
- Built-in ND filters



Panasonic Lumix DMC-FZ2000

The **Panasonic Lumix DMC-FZ2000** arrives with a fresh optic and an even stronger focus on video than its predecessor. **Matt Golowczynski** takes a closer look

For and against

- + Excellent autofocus performance
- + Very broad range of video options
- + Excellent electronic viewfinder and touchscreen
- + Very good image quality
- AF-point selection could be more convenient
- Noise-reduction system mars details
- Certain aspects of operation long winded
- Uninspiring build quality with no claimed weather resistance

Data file

Sensor	20.1MP, 1in CMOS
Output size	5472x3648
Lens	24-480mm equiv f/2.8-4.5
Shutter speeds	60-1/4000sec; 1-16,000sec (electronic); bulb
ISO	80-25,600
Exposure modes	PASM, iAuto, custom, scene
Metering	Multi, centreweighted, spot
Exposure comp	±5EV in 1/3 steps
Drive	12fps – 7fps with AF tracking
Movie	UHD 4K and DCI 4K
LCD	3in, 1.04-million-dot free-angle touchscreen
Viewfinder	2.36-million-dot OLED, 0.74x magnification
Stabilisation	5-axis Hybrid OIS
AF points	49 areas, contrast detect
Memory card	SD, SDHC, SDXC
Power	BLC-12E rechargeable Li-ion
Battery life	350 shots per charge (LCD); 270 shots per charge (EVF)
Dimensions	137.6x101.9x134.7mm
Weight	966g (with battery and card)

When Panasonic's Lumix DMC-FZ1000 arrived two years ago, it

was widely considered to be a fitting alternative to the Sony Cyber-shot DSC-RX10. With a similar 1in sensor but broader 25-400mm equivalent zoom, it held its own against its pricier rival.

Two years and a handful of newer competitors later, however, the need for an update was becoming obvious. The FZ2000 arrives with much the same idea as its predecessor, but with a newly developed lens that boasts a longer reach and the FZ1000's already capable video specs bolstered with a range of improvements. Indeed, Panasonic goes as far as billing the camera as the ideal photo/video hybrid.

In addition to the Sony RX10, which is still available new, the FZ2000 has the second and third iterations in that series as

competitors, together with Canon's PowerShot G3 X. These are the only bridge-style models on the market to marry a 1in-type sensor with a superzoom optic.

Features

Despite a handful of key changes over its predecessor, one thing that doesn't appear to have changed from the previous FZ1000 is the sensor. Panasonic has employed a 1in-type, back-illuminated 20.1MP CMOS sensor and this operates over the same ISO 125-12,800 range as before, with expansion settings equivalent to ISO 80 and 25,600.

Once again, this is powered by a Venus Engine, which allows for burst shooting at a respectable 12fps at full resolution, although this drops to 7fps should you wish to keep autofocus working throughout. This engine also provides the option to process raw images in-camera, with a healthy





The FZ2000's broad-ranging zoom includes a useful 24mm equivalent wideangle setting. 24mm equiv, 1/400sec at f/2.8, ISO 320

range of processing controls and the option to save images as new files or over existing ones.

In place of the FZ1000's 25–400mm equivalent f/2.8–4 lens, the FZ2000 has been designed with a newly developed Leica DC Vario-Elmarit 24–480mm f/2.8–4.5 alternative. Although this does not quite match the 600mm-equivalent focal lengths offered by the Canon G3 X and Sony RX10 III, the difference between them is far smaller in practice than the numbers may suggest. Panasonic has also bestowed the new lens with a raft of other improvements, which are discussed in greater detail later.

While the FZ1000 was capable of recording 4K video, the FZ2000 presents a particularly broad range of additional benefits. The headline feature is 4K capture at both UHD 4K and DCI 4K resolutions, at up to 30p and 24p respectively, and bit rates up to

100Mbps. You can record at twice this bit rate when capturing footage in full HD, with slow-motion footage recorded at 120fps also possible. As is often the case, 4K footage is subject to a crop factor of around 1.7x, unlike HD footage which is only cropped to the 16:9 aspect ratio.

It is possible to output 8-bit and 10-bit footage with 4:2:2 chroma subsampling through the camera's HDMI port, although the latter option does not record to the card simultaneously. The camera offers two flat picture profiles for video, with a VLog option available as a paid upgrade. You can also append time code and add industry-standard colour bars – features that one might expect to find in much pricier video systems. A 3.5mm headphone port now joins the microphone port, and those intending on using video creatively in-camera can also take advantage of time-lapse

and animation shooting.

For times when discretion is key, it's possible to manually select the camera's silent electronic shutter, which raises the maximum shutter speed from 1/4000sec to 1/16,000sec. Built-in Wi-Fi allows for both remote control and image sharing, although Panasonic has chosen to drop NFC functionality. HDMI and USB ports are provided on the camera's side, with USB battery charging available.

The FZ2000 has a single card slot that accepts SDHC and SDXC media (up to the UHS-I Class 3 standard), and its position on the side of the camera is likely to please tripod users. No doubt largely due to the revised optics, the camera has put on 135g in weight over the FZ1000, being around 966g with its battery and memory card in place. It's also a touch larger, although only by a few millimetres here and there.

Panasonic claims the camera's

battery can last for around 270 frames when using the electronic viewfinder and 350 frames when using the rear display. These figures are fairly average for a camera of the FZ2000's class, and can be lengthened to some degree using its power-saving settings. Nevertheless, it would be wise to invest in a spare battery.

Viewfinder and screen

The FZ2000's electronic viewfinder has the same 2.36-million-dot resolution as its predecessor, but magnification has increased from 0.70x to 0.74x. It's a strong performer and capable of reproducing the scene clearly and with plenty of detail, and with no obvious aberrations in everyday use. Even in darker conditions, it does very well to maintain details without noise interfering, and the camera's Hybrid OIS system helps to keep things stable. As on many other cameras, its

➤ dynamic range appears to be very slightly narrower than that of the rear display. It is, by any measure, a very good performer.

The 1.04-million-dot rear display uses a fully articulating design, and can be folded to face the body for extra protection. It proves to be very capable of displaying a strong feed outdoors, doing better than many others even when light is harsh.

One new addition is the integration of a touch-sensitive panel. This is pleasingly sensitive and very useful for setting the focusing point. It also comes in handy while recording video, as certain adjustments can be made without any control clicking being picked up by the camera's on-board microphone.

Build and handling

Where comfortable handling and convenient operation are concerned, Panasonic has done

very well. The grip is nice and deep, and has been lined with rubber, and this covering extends around the side to the back plate. Unsurprisingly, the optic does make the camera somewhat front heavy, although the size and shape of the grip go a long way to keeping it comfortable in the hand.

In terms of build, the camera has many metal details that feel robust and well machined, although the body itself is largely plastic, which is disappointing at this price point. The absence of weather sealing is also a pity on a camera that's essentially designed to be used outdoors.

Upon being powered up, the camera extends the lens barrel by around 2in (5cm), and, thanks to internal zoom and focus systems, the optic remains here throughout use. You can feel the internal optics moving as you zoom and focus, but the centre of gravity remains the same.

The metal zoom and focus rings around the barrel are tactile and feel very solid, and the fact that these rotate continuously without clicking presents an obvious benefit for video recording. Most users will no doubt use the more convenient collar around the shutter-release button to zoom the lens, although the lens ring allows for the zoom to be regulated more precisely.

Some of the controls around the body feel somewhat hollow when pressed, but the majority are logically positioned and fall easily to either finger or thumb. Those used to alternating between single-shot and continuous focus will welcome the focus-mode switch on the rear of the camera, which also accesses manual focusing. This is located right next to the thumb, making it easy to find when using the viewfinder.

The side of the lens barrel has three of the camera's function

buttons, as well as a five-way control for the ND filter, which is probably more useful for videographers than stills shooters. Moving this switch between each setting brings up an icon with the current strength in both the viewfinder and on the LCD, which is a useful touch.

It would perhaps make more sense to have direct controls for the camera's image-stabilisation system here instead, although one of the function buttons next to the ND filter can be programmed to access this setting if you like. However, their close proximity to each other and flatness make them less than ideal to operate by touch when using the viewfinder.

Focusing

Autofocus performance was one of the FZ1000's strengths, and this continues to be the case with the FZ2000. This is partly down to the speed and response of the

47mm equiv, 1/80sec at f/3.5, ISO 200



The camera's macro option allows you to get just 3cm away from the subject at its wideangle setting, and slightly further away when using longer focal lengths

24-480mm lens

THE MOST obvious change between the FZ1000 and FZ2000's optics is the longer focal length on the new model, although Panasonic has made a number of further changes to make it a better performer for both stills and video capture.

While the lens still features four extra-low dispersion (ED) elements and five aspherical ones, the construction welcomes a new Ultra-High Refractive Index (UHR) element. This is designed to keep contrast high at all focal lengths, but it also benefits compactness.

Panasonic has also included

no fewer than three ND filters, each of which provides 2EV filtration. These can be combined using the lens-barrel switch to give a maximum 6EV stops of light reduction.

Two features have also been inherited from professional camcorders to strengthen the camera's video recording operation. A new guide-pole mechanism is said to be partly responsible for an 80% reduction in image shifting while zooming, while a galvanometer-type actuator has been fitted to seamlessly adjust the iris.

480mm equiv, 1/160sec at f/4.5, ISO 125



This image, which was captured at the camera's maximum telephoto setting, shows out-of-focus areas rendered with a very pleasing character

480mm equiv, 1/160sec at f/4.5, ISO 250



The combination of a touch-sensitive, free-angle LCD and a fast autofocus system makes captures like this possible

system itself, but also to the wide variety of options with regards to how the camera behaves.

Panasonic has included the same Light Speed AF-branded system that we've seen on previous Lumix cameras, and this makes use of Depth from Defocus technology to help speed things up. When set to either a single-point or one of the area focusing options, the camera finds focus very rapidly. This is particularly the case at the wideangle end, but performance is still strong at telephoto, with the lens shifting smoothly but speedily through its focusing range. The camera's AF Assist light also springs to life in dim conditions to ensure this remains the case here.

AF tracking is particularly impressive, and when combined with the camera's continuous autofocus system, most subjects are followed very well as they move around the scene. When combined with the camera's 7fps burst option, the camera continues to notify you where it's focusing. I found that in the vast majority of occasions it did a very fine job, with just a handful of occasions where it drifted elsewhere.

It is possible to adjust the size of the focusing point over eight levels, and to use a pinpoint AF option for particularly small subjects. This option generally takes a little longer, but provides you with a more accurate idea of where the camera is focusing, thanks to a small box that magnifies the area being focused.

However, changing the focusing point through the physical controls requires two button presses before you get to do so. This slows you down and makes you appreciate why so many other cameras now have joystick-like

controls on their rear plates. Fortunately, you can set the camera to use its directional buttons on the rear to adjust the AF point, although this does mean you'll have to access the controls normally assigned to these in a different way. You can also use the touchscreen to set the focusing point or use the viewfinder-friendly Touch Pad AF feature, although these are not ideal alternatives for every situation.

Panasonic's post-focus feature, which allows you to select an alternative focusing point post-capture, has once again been included here. This captures a series of frames in 4K video, with focus shifting across the scene throughout, and Panasonic has made the post-capture selection process as pain-free as possible. However, the inability to output raw images or use burst shooting, among a number of other limitations, does make me question the feature's practicality.

Panasonic hasn't overlooked manual focus on the FZ2000. Five colours and two levels of focus peaking are on hand, and the large throw of the focusing ring makes precise adjustment straightforward. Turning the focus ring immediately magnifies the desired section of the scene, and you have a surprising level of control over the degree of magnification. Better still, you can even set this area through the touchscreen. Overall, this makes for a very user-friendly experience.

Performance

The camera's image-stabilisation system is very effective, and works well to keep the feed stable at the crucial longer focal lengths. As with the Sony Cyber-shot RX100 III, this has the

Focal points

The FZ2000 includes a rich feature set for both stills photography and video shooting

Microphones

Two microphones are located on the top-plate, although you can also use an external unit via a standard 3.5mm socket on the camera's side. There's also a headphone socket.

Function buttons

Seven function buttons are found around the body, including three on the lens barrel. Should this not be enough, you can bring up five further virtual ones through the touchscreen.

Hybrid OIS system

This works over five axes when capturing stills and has a separate panning option. It's also effective when shooting videos, although it does not correct over all five axes during 4K recording.

ND filter

A switch on the lens barrel selects between 2EV, 4EV and 6EV ND filter settings, with an auto option also provided.



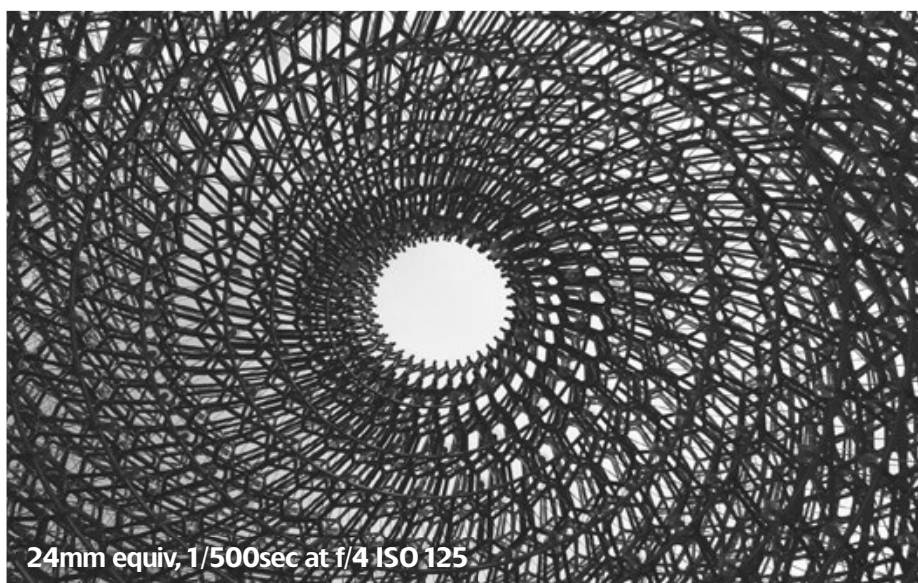
Command dial

The FZ1000 sported only a single command dial, but the FZ2000 has two. This allows aperture and shutter speed to be changed quickly when using manual exposure, and you can use either when using aperture-priority or shutter-priority options.

Q menu

The fifth function button accesses the camera's Quick menu, where options such as metering mode, white balance and sensitivity can be quickly adjusted. If the default selection isn't to your liking, you can move and replace these with others.





24mm equiv, 1/500sec at f/4 ISO 125

Creative filters, such as the Rough Monochrome option used here, allow you to compose images with a range of different effects.

➤ double-edged effect of helping to ensure accurate composition but jerking rather than gradually shifting the composition when the camera moves beyond the system's range of correction. The lens closes down to an aperture of f/4 at 79mm and reaches f/4.5 at around 250mm, which is perfectly reasonable for such a lens. Distortion seems to be very well corrected at both extremes of the zoom. Vignetting is kept low, and with the exception of occasional purple fringing, chromatic aberrations are generally absent.

As we may expect from such an optic, consistency across the frame does vary slightly with focal length and aperture, although the news here is also largely positive. There is, for example, a minor dip at edges and corners when shooting at the widest aperture at either end of the lens, but the FZ2000 is not alone in this. I was particularly pleased with how smoothly out-of-focus areas were rendered in wide-aperture telephoto images, which is vital when you consider the kinds of applications that suit the camera.

Composition is also made easier with the camera's dual-axis level, which is available in both the viewfinder and on the LCD. This manages to strike an excellent balance between being clear enough to be easily usable, but without obstructing details in the scene to make composition awkward. Just as pleasing is the general responsiveness of the camera, whether you're zooming through images, selecting menu options or something else. Only when browsing past many consecutively captured videos does the camera slow down.

The camera's metering system behaves as expected, giving a good balance between shadows, midtones and highlights in many scenes, without the need for intervention. The camera doesn't appear to be fooled into overexposing predominantly darker subjects – if anything, it has a slight tendency to underexpose scenes where there isn't a natural balance between light and dark, which requires positive exposure compensation to rectify.

When set to its default combination of auto white balance and standard photo style, I found the FZ2000 did a very good job of interpreting the scene faithfully. Even colourful scenes of the kind where I would ordinarily reach for a 'vivid' option to ensure colours were well saturated were recorded as I would like. However, in overcast conditions this meant I typically reached for an alternative photo style or white balance setting. I was impressed with the consistency of images captured under mixed lighting, too, with neutral areas remaining that way.

Panasonic has put a lot of work into video quality for the FZ2000, and this is evident in the resulting footage. Detail is high, artefacts are low, and audio quality with the built-in microphones is clearer than expected. The image-stabilisation system also helps to keep things stable and smooth when moving across the scene, and rolling shutter is not an issue with typical movements.

One thing that is noticeable while recording, though, is that fine details and defined edges are rendered with aliasing artefacts in the EVF and on the rear display, although this does not appear in recorded footage.

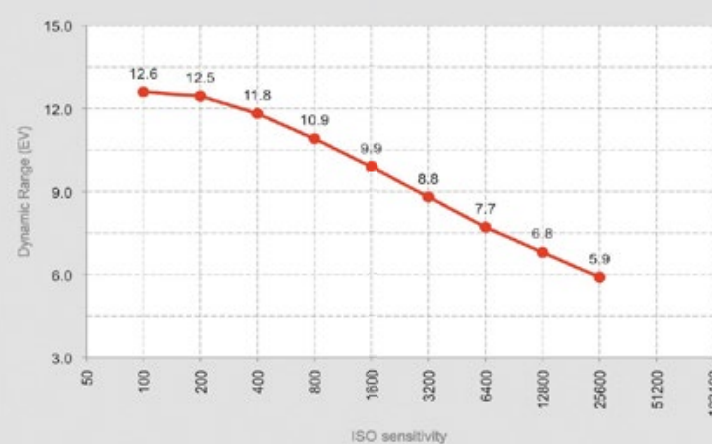


Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

The FZ2000 appears to use the same back-illuminated 1in CMOS sensor as the FZ1000, and this was found to be a sound performer when tested previously. It makes the FZ2000 something of a known quantity, although the new optic produces slightly different resolution figures. Nevertheless, performance is generally in line with what we expect from this kind of camera. Some may find the default noise reduction in JPEGs to be a little heavy handed, and this noticeably affects fine details in images. So capturing raw files would be advised in situations where you may want to work on these later.

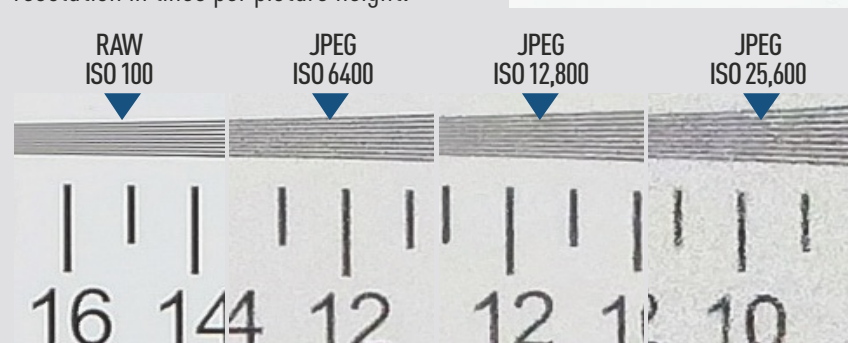
Dynamic range



With its 20-million-pixel 1in sensor the FZ2000 returns good results in our Applied Imaging dynamic range tests. Values over 12EV at ISOs 100 and 200 indicate substantial leeway for recovering additional shadow detail when processing raw files. As the ISO is raised the dynamic range drops monotonously, but still reaches almost 10EV at ISO 1600. Beyond this it drops by approximately 1 stop per ISO step, as noise increasingly impacts on the image and swamps detail, especially in darker regions. Low values beyond ISO 6400 indicate excessive shadow noise.

Resolution

Below we show details from our resolution chart test pattern (right). Multiplying the number beneath the lines by 200 gives the resolution in lines per picture height.



The FZ2000 gets off to a respectable start, resolving around 3100l/ph at ISO 100. Resolution falls at a reasonably consistent rate as the ISO is raised, with 2800l/ph at ISO 400 and 2600l/ph at ISO 1600, before dropping to 2400l/ph at ISO 6400. Perhaps predictably, the only more significant drop comes at the highest (extended) sensitivity setting equivalent to ISO 25,600, where results fall to around 1900l/ph. Overall, not a bad result, and equal to other cameras that employ the same kind of sensor, but not that remarkable either.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 100



JPEG ISO 400



JPEG ISO 1600



JPEG ISO 6400



JPEG ISO 12,800



JPEG ISO 25,600



We shouldn't expect the same kind of noise performance here that we would from most interchangeable-lens cameras, and the FZ2000 is perhaps not the best choice if you regularly photograph in darker conditions. Images captured on the lowest sensitivities display either very little noise or noise that the camera can deal with without affecting details. It's only really at ISO 400 or so that texture begins to be noticeable in shadow areas, although images appear to hold up well until around ISO 1600, where details begins to be compromised. ISO 6400 is perhaps the last point at which images are usable straight from the camera. Those relying on JPEGs, and perhaps not intending on viewing images at their full size, may wish to keep the camera set to its default noise-reduction option, although there are five levels below this that are less destructive.

The competition



Sony Cyber-shot DSC-RX10 III

Price £1,499
Sensor 20.1MP 1in
ISO 64-25,600 (extended)
Lens 24-600mm equiv f/2.4-4
LCD 3in, 1.23-million-dot tiltable screen
EVF 2.36-million-dot OLED
Reviewed 18 June 2016
★★★★★



Panasonic Lumix DMC-FZ1000

Price £599
Sensor 20.1MP 1in
ISO 80-25,600 (extended)
Lens 25-400mm f/2.8-4
LCD 3in, 921k-dot free-angle screen
EVF 2.36-million-dot OLED
Reviewed 26 July 2014
★★★★★



Canon PowerShot G3 X

Price £699
Sensor 20.2MP 1in
ISO 125-12,800 (extended)
Lens 24-600mm f/2.8-5.6
LCD 3.2in, 1.62-million-dot tiltable touchscreen
EVF optional
Reviewed 15 August 2015
★★★★★

Read the full tests of these cameras at www.amateurphotographer.co.uk/reviews

Verdict

THE FZ2000 is a logical upgrade of a well-liked model, and it's encouraging to see the handful of issues that affected the FZ1000 are no longer a problem.

The inclusion of a touchscreen and secondary command dial, as well as a particularly flexible ND filter and a broader focal range, show that Panasonic has clearly taken user feedback into consideration to craft this update. At the same time, it has also sought to better features that were already deemed to be good on the FZ1000, from increasing the viewfinder's magnification and the LCD screen's resolution to fleshing out the video-recording options.

Together with an excellent autofocus system, responsive operation and a clearly effective image-stabilisation system, what results is a camera with a solid core. Image quality is generally sound and video quality is impressive, although I can't help feeling that some of the advanced video functionality is somewhat redundant on a camera aimed at this sector of the market. Surely anyone taking video this seriously will be leaning towards a more video-centric system? In any case, the options Panasonic has included should ensure that the camera provides plenty of growing room for budding videographers and remains as future-proof as possible.

The camera provides not only an abundance of physical controls,



but also a wealth of customisation options on top of this – and the advantage of touchscreen operation pushes this even further. It's well worth taking advantage of the various user-customisable controls as the default setup isn't ideal; it would be particularly welcome to see a direct AF control on a future model.

The camera is significantly more expensive than the model it updates and that it shares much of its DNA with, but it is far cheaper than its closest rival, the Sony Cyber-shot DSC-RX10 III. While that camera has many strengths, including the significant draw of a longer and slightly more consistent optic, the FZ2000's similar spec sheet and overall strong performance make it undoubtedly better value.



FEATURES	9/10
BUILD & HANDLING	8/10
METERING	8/10
AUTOFOCUS	9/10
AWB & COLOUR	9/10
DYNAMIC RANGE	7/10
IMAGE QUALITY	8/10
VIEWFINDER/LCD	9/10

JANUARY SALE

Subscribe and save up to 42%



From Only
£22.24*

ENJOY THESE FANTASTIC SUBSCRIPTION BENEFITS:

- Save up to 42% off the normal subscription rate
- Enjoy the luxury of home delivery
- Go Digital! Download your magazine right away. Every subscription package includes access to the digital version for iPad and iPhone**
- Get exclusive Rewards for subscribers every month. Join Rewards at amateurphotographersubs.co.uk/rewards

0330 333 1113
Quote code: 11TZ
7 days a week from 8am to 9pm (UK time)

Subscribe online at
amateurphotographersubs.co.uk/11TZ

Complete the coupon below

THE DIRECT DEBIT GUARANTEE: This Guarantee is offered by all banks and building societies that accept instructions to pay Direct Debits. If there are any changes to the amount, date or frequency of your Direct Debit Time Inc. (UK) Ltd will notify you 10 working days in advance of your account being debited or as otherwise agreed. If you request Time Inc. (UK) Ltd to collect a payment, confirmation of the amount and date will be given to you at the time of the request. If an error is made in the payment of your Direct Debit, by Time Inc. (UK) Ltd or your bank or building society you are entitled to a full and immediate refund of the amount paid from your bank or building society - If you receive a refund you are not entitled to, you must pay it back when Time Inc. (UK) Ltd asks you to. You can cancel a Direct Debit at any time by simply contacting your bank or building society. Written confirmation may be required. Please also notify us.

Complete this coupon and send to: **FREEPOST Time Inc (No further address needed. No stamp required - for UK only)**

YES! I would like to subscribe to Amateur Photographer saving up to 42%

Please tick your preferred payment method

- ☐ **UK Direct Debit, pay only £22.24 per quarter, SAVING YOU 42% of the full price of £38.88** **TOP OFFER**
- ☐ **2 years (102 issues) Credit Card - Pay only £175.99 (full price £311.00) saving 42% across the two years**
- ☐ **1 year (51 issues) Credit card - Pay only £93.49 (full price £155.50) saving 39% across the year**

Your details

Mr/Mrs/Ms/Miss: Forename: _____

Surname: _____

Email: _____

Address: _____

Postcode: _____

Home Tel No: (inc. area code) _____

Mobile No. _____

Date of Birth:

I would like to send a gift to:

Please also fill out 'Your Details' on the left. To give more than one subscription, please supply address details on a separate sheet.

Mr/Mrs/Ms/Miss: Forename: _____

Surname: _____

Address: _____

Postcode: _____

Choose from 3 easy ways to pay:

1. I enclose a cheque/postal order made payable to Time Inc. (UK) Ltd., for £ _____
2. Please debit £ _____ from my:
- ☐ Visa ☐ Visa Debit ☐ MasterCard ☐ Amex
- Card No: - - -
- Expiry Date:
- Signature: _____ Date: _____
- (I am over 18)

*Pay just £22.24 payable by Direct Debit every three months, with the price guaranteed for the first 12 months. Offer open to new subscribers only. Direct Debit offer is available to UK subscribers only. Final closing date for all orders is **28th February 2017**. The full subscription rate is for 1 year (51 issues) and includes postage and packaging. If the magazine ordered changes frequency per annum, we will honour the number of issues paid for, not the term of the subscription. **The digital version comes free with the print edition of your subscription and is available strictly on a trial basis. Time Inc. (UK) Ltd reserves the right to withdraw free access to the digital version at any time. The Rewards scheme is available for all active print subscribers of magazines published by Time Inc. (UK) Ltd, free of charge. Digital subscribers also get access as long as the subscription has been purchased directly through the publishers at magazinesdirect.com. Full terms and conditions are available at mymagazinerewards.co.uk. For enquiries and overseas rates please call +44 (0) 330 333 4333 (lines are open Monday- Friday, 8:30am- 5:30pm UK time ex. Bank Holidays) or e-mail: help@magazinesdirect.com. Calls to 0330 numbers will be charged at no more than a national landline call, and may be included in your phone providers call bundle. We will process your data in accordance with our Privacy Policy (www.timeincuk.com/privacy). By providing your information, you agree to be contacted by Time Inc. (UK) Ltd, publisher of Amateur Photographer and other iconic media brands, with information about our goods and services and those of our carefully selected third parties. Please tick here if you do not wish to receive these messages: ☐ by email and/or SMS ☐ by post and/or telephone ☐ about carefully selected third party goods and services.

3. Pay only £22.24 every 3 months by Direct Debit (UK only)

Instruction to your Bank or Building Society to pay by Direct Debit
For office use only. Originator's reference - 764 221



Name of Bank: _____

Address: _____

Postcode: _____

Account Name: _____

Sort Code:

Account No:

Please pay Time Inc. (UK) Ltd. Direct Debits from the account detailed on this instruction subject to the safeguards assured by the Direct Debit Guarantee. I understand that this instruction may remain with Time Inc. (UK) Ltd. and if so, details will be passed electronically to my Bank or Building Society.

Signature: _____ Date: _____

(I am over 18)

QAP code 11TZ

TechSupport

Email your questions to: apanswers@timeinc.com, **Twitter** @AP_Magazine and #AskAP, or **Facebook**. Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

How can I speed up hot-pixel removal?

Q I have just realised that taking long-exposure shots at a high ISO on my Sony Alpha 6000 results in an ocean of hot pixels. I saw this in test images taken at 30sec exposure, f/22, ISO 3200 in a dark space with an ambient temperature of approximately 30°C. Long-exposure noise reduction (LENR) was set to 'off'. Of course, with the LENR turned on all the hot pixels are mostly gone, but then doing so doubles the exposure time and I do not want to use LENR-on for this reason. Is there a time-saving alternative to LENR-on?

Kusanova

A Pretty much all camera sensors will exhibit hot pixels when the sensor is set to work for long exposures from a few seconds and longer. The problem is, independent of ISO sensitivity setting, you will get hot pixels at the lowest ISO

showing up beyond a certain exposure time. This is why cameras feature a function such as Long Exposure Noise Reduction, or LENR, as with your Sony Alpha 6000. This is actually more universally called dark-frame subtraction.

The reason the camera takes twice as long to take the photo is that after the actual exposure has been completed, the shutter remains closed and a second 'exposure', lasting the same time as the first, takes place. The dark-frame exposure won't have any image information apart from the hot pixels. The camera will then subtract the hot pixels from the photo.

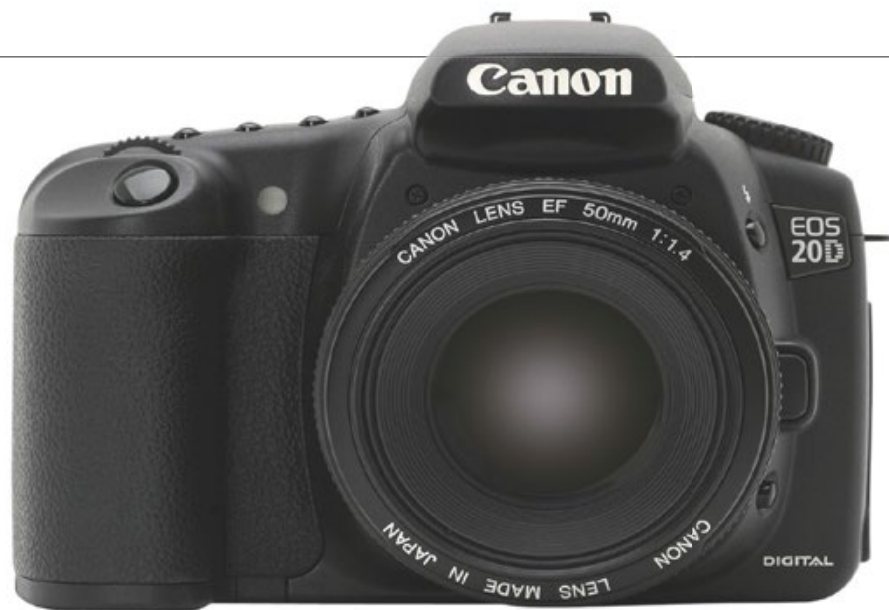
The dark-frame exposure has to be the same duration as the first because the hot-pixel intensity changes with exposure time. Dark-frame subtraction is easy to do in a decent layers-based photo-editing program, such as Photoshop. Load the photo and dark frame as separate layers, and use the blending option 'Subtract' (see below left).

To cut a long story short, yes, you could set up an action to automate the dark-frame subtraction using just one dark frame and so save a lot of time for shooting, but remember, the dark frame must have been created with an exposure time matching the actual exposure time of each image to be processed.

Nikon F100 and modern lenses

Q I started my romance with film photography with a Prinzflex 500 and an old Zenit. These are good manual cameras but the state they are in has a big impact on the quality of the image. I am a massive fan of Nikon gear and I am thinking about buying an F100. Would I be able to use my digital lenses on it without ruining the film?

Karolina

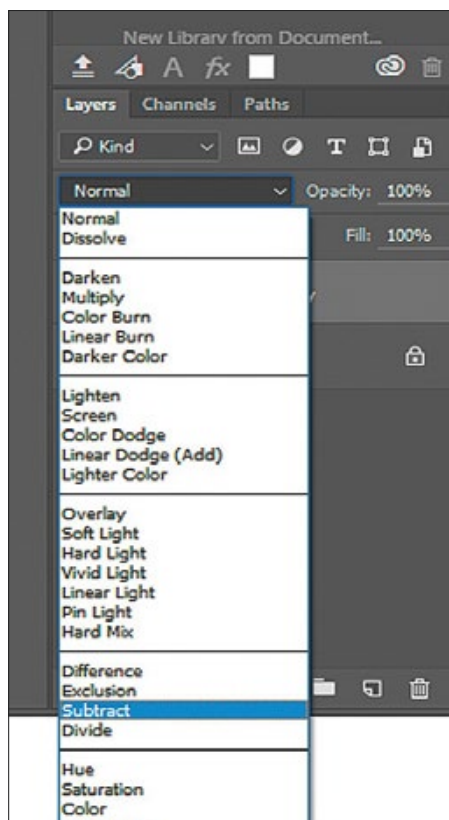


Lack of updates could be the source of a EOS 20D's lens problems

Time for a new body

Q My Canon EOS 20D is a really nice camera and I have been quite happy with it. My problem is that I have fitted a new Tamron 18-200mm f/3.5-6.3 Di II VC lens, and while the camera and lens work fine for a short period in all modes tested, for some reason the camera randomly stops working properly, sometimes when zooming or changing modes. All functions work as they should apart from the fact that the shutter button does nothing and the viewfinder settings display goes, too. I have tried the usual by resetting the camera (which was a temporary fix since it soon fails again), removing the battery, removing the lens and so on. Strangely, though, when using a manual lens, the problem is gone. I'm wondering if the lens is just too modern for the camera. **Russ Davies**

A The EOS 20D is almost 12 years old, and lens control and communication development have not stood still in that time. Canon also released EOS 20D firmware updates for one year only, with the last being v.2.0.3. Independent lens manufacturers like Tamron have to reverse-engineer compatibility into their lenses. The EOS-M version of your lens, the Tamron 18-200mm F/3.5-6.3 Di III VC, doesn't work properly with the EOS M3 without a firmware update, for example. Unfortunately, I can't see any mention of a firmware update for your particular lens and apart from suggesting you check you have the latest firmware on your 20D, I can only agree that it may be time to get a new body.



'Subtract' option in Photoshop will remove the dark-frame exposure

A The F100 needs 'FX', or full-frame, lenses. DX lenses designed for APS-sensor Nikon bodies will more than likely cause severe vignetting, or darkening of the corners of the frame. The F100 is an old camera by modern standards and there is a chance that some newer lenses may not

work properly, but it's much more likely that this will be a problem with independent-make lenses rather than Nikon ones. Certain Nikkor lenses with electronic diaphragms won't work with the F100. Also, the F100 is not compatible with old Pre-AI Nikkor lenses.

Q&A compiled by Ian Burley

Marketplace

Dealer and Classified Guide

To advertise please call 01252 255344

Email tommy.sullivan@timeinc.com

Index to advertisers

Camtech Photographic Ltd.....	61
Clifton Cameras.....	67
Collectable Cameras	78
Dale Photographic Ltd.....	60
Daymen International Limited.....	24
Digital Depot (C&B).....	76
Ffordes Photographic Ltd.....	70-71
Fujifilm UK Limited	Cover: ii
Grays of Westminster.....	28-29, 78
Intro 2020 Ltd	11
Kenro Limited.....	56

Lee Filters	Cover: iv
Mifsuds Photographic Ltd.....	72-75
Park Cameras Ltd.....	68-69, Cover: iii
Q Enterprises UK Limited	62-63
Sigma Imaging	27
Warehouse Express.....	64-66
Worldwide Camera Exchange Ltd	78

Classified 79-81



Make your pictures sound better

Saramonic audio accessories

Saramonic audio accessories are designed to capture high quality audio from your camera. There is a wide range of products available and because Saramonic products are well-specified yet competitively priced, you can produce more professional sounding films without blowing the budget.

Visit www.kenro.co.uk for more information.



Supplying the photographic industry for over 40 years

Kenro Ltd, Greenbridge Road, Swindon, SN3 3LH
t: 01793 615836 f: 01793 530108 e: sales@kenro.co.uk



➤ www.kenro.co.uk
➤ Follow us on Twitter
➤ Like us on Facebook



In the bag



With a love for the outdoors, Sarah Howard has made landscape photography her career.

She runs a workshop company, Image Seen, and is photographing the Cotswolds for the FotoVUE series. Visit imageseen.co.uk and sarahhowardphotography.com

Nikon D810

1 The D810, with a native ISO of 64 and a 36.3-million-pixel sensor, delivers fantastic image quality for landscapes. The dynamic range is superb, as is colour rendition. The electronic front-curtain shutter is particularly useful, as it means the image sensor acts as a front curtain to reduce internal vibrations.

Nikon AF-S Nikkor 24-120mm f/4G ED VR

2 This is my standard kit lens and provides me with such a good range and optical quality that I find I rarely need to use my 70-300mm lens.

Lee graduated filters

3 I prefer using graduated filters and getting things right in-camera, rather than applying grads afterwards in post-processing. I find the Lee Filters range to be exceptionally good: a 0.6 and 0.9 in both hard and soft varieties are all I need.

Lee Filters landscape polariser

4 This slim, circular glass filter was specially designed for landscape photographers using wideangle lenses on full-frame DSLRs. Its sleek design allows the use of wider lenses and also prevents vignetting.

Hoodman loupe

5 This loupe is exceptionally handy on bright sunny days when it's

almost impossible to view the finished image on the rear LCD display because of the glare. It enables me to zoom in on my images and check for crispness and sharpness. I also find it extremely useful when I'm manually focusing my camera in live view.

Little Hotties hand warmers

6 For someone who suffers from cold fingers, these hand warmers are a life saver! Once activated, they stay hot for hours in my gloves, helping to make photography just a little easier on a cold winter's day.

List of kit Nikon D810, Nikon AF-S VR Zoom-Nikkor 70-300mm f/4-5.6G IF-ED, Nikon AF-S Nikkor 24-120mm f/4G ED VR, Nikon AF-S Zoom-Nikkor 17-35mm f/2.8D EF-ED, Lee Filters hard and soft graduated filters, Lee Filters Big and Little Stoppers, Lee Filters 105mm landscape polariser, remote release, hotshoe spirit level, Hoodman loupe, Little Hotties hand warmers, memory cards, battery, lens cloth.



Val Gardena, Dolomites, Italy

© SARAH HOWARD



ROUND TWO
NOW OPEN!



AFOY

MORE THAN
£13,000
IN PRIZES
TO BE WON!

Amateur Filmmaker of the Year competition

Your chance to enter the UK's best competition for budding amateur filmmakers

ROUND Two of our Amateur Filmmaker of the Year (AFOY) competition for 2017 is now open. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth more than £13,000 in total.

The competition is split into three rounds, each with its own

theme: Travel, Environment and People. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera, and the content and editing are up to you – so long as it fits the round's theme (see below).

Visit www.thevideomode.com to view the top videos, as well as

the scores and a leaderboard for the overall competition. The winner will be the entrant with most points after three rounds, who will win the overall prize and the title Amateur Filmmaker of the Year 2017.

Round Two (Environment) is open now and when entering, make sure you fulfil the brief.

Round Two: Environment

What does the environment mean to you and do you think on a local or global scale? Try thinking about your interior environment in your home or at work. Alternatively, consider your garden or another environment that is close to you. The choice is yours!

Rounds and dates Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. Don't forget you will also be judged on creativity and technical excellence.

Theme	Opens	Closes
Round One: Travel	1 Sept	31 Oct
Round Two: Environment	1 Nov	31 Dec
Round Three: People	1 Jan	28 Feb

The overall winner will be announced in March 2017

Prizes Enter to win your share of prizes worth more than £13,000!

Round One Winner
Canon XC10+
Directional Mic DM-E1
Worth £2,000
Runner-Up
Canon LEGRIA Mini X
Worth £300

Round Two Winner
Canon EOS 7D Mark II, EF 24-105mm
f/4L IS USM, EF 50mm f/1.8 STM and
EF-S 10-18mm f/4.5-5.6 IS STM
Worth £2,475
Runner-Up Canon Directional Mic
DM-E1 Worth £274.99

Round Three Winner
Canon EOS 5D Mark III and EF
24-105mm f/4L IS USM
Worth £3,199
Runner-Up
Canon Directional Mic DM-E1
Worth £274.99

Overall prize Canon EOS C100 Mark II and 24-105mm Worth £4,625

Visit www.thevideomode.com/afoyenvironment
to send us a link to your short film and to view the full terms and conditions

THE VIDEO MODE

In association with

Canon



Professor Newman on...

Young innovation

A camera manufacturer that encourages its products to be hacked? Now *that's* innovative...

One unexpected release at Photokina was the Xiaomi Yi M1, a fully fledged Micro

Four Thirds camera with a simplified touchscreen interface and 4K video. 'Yi' stands for 'Young innovation' and while there may be nothing innovatory in the camera itself, there is in the company's approach to its specification.

Unlike the major camera manufacturers, Xiaomi is being straightforward about the source of its major components. It tells us this camera is built around the Sony IMX269 sensor. You can find all the details about this part on the Sony website (www.sony.net/Products/SC-HP/IS/sensor2/products/index.html). Although not explicitly stated, it is likely that the image processor comes from the American company Ambarella, as did the processors for Xiaomi's earlier action cameras.

It is Xiaomi's handling of these earlier cameras that I find particularly interesting. They were essentially cut-price competitors for the GoPro Hero action cameras. Unfortunately, the supplied firmware configuration

'By making an API available, it brings on board a legion of independent developers'



Xiaomi Yi has a history of allowing its products to be 'hacked' in a supported and well-ordered way, an approach that could benefit its new M1 camera

meant their performance fell short of what should have been possible with the components from which they were built.

However, quite quickly people learned how to hack the cameras to increase their image resolution and data rates, and produce output more suitable as a basis for post-processing. When this has occurred with other manufacturers' products, the response has been for the manufacturer to close any loopholes that allowed the hacking to take place.

Xiaomi's reaction was somewhat different. It produced and released an open applications programming interface (API) to allow the specification modifications to be undertaken in a supported and well-ordered way.

For a company in Xiaomi's position, this was a very clever move. While it has a decent manufacturing capability, its software research and development capacity possibly lags behind that of the major manufacturers. By making an API

available it brings on board a legion of independent developers behind its name. Its product becomes attractive to people who want something a little out of the ordinary, because it has the facility to make custom adaptations of a common product.

Given that the Yi M1 uses one of the most capable sensors on the market, there is no reason anything should be lost in terms of image quality as the price for this adaptability.

We have yet to see if Xiaomi releases a version of its API to go with the new M1, but if it does, I can see many people for whom this camera would be a very attractive prospect.

Not least, the filmmaking fraternity. With its 4K shooting capability, and the ability to be programmed to include many of the specialist functions found on dedicated movie cameras, it would be an excellent choice for videographers on a budget, or as a second camera for those using the Panasonic GH cameras or Blackmagic design cameras.



Xiaomi Yi is open about the source of the new M1's sensor: Sony's IMX269

Amateur Photographer

The latest photography kit and technique at your fingertips



More great pictures
More technique
More opinion
More inspiration

- Download online, enjoy offline
- Buy from the comfort of your own home
- Available the day the magazine goes on sale
- Missed an issue? Simply download a back copy

Try it today

www.amateurphotographer.co.uk/digital-edition



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

Family run Independent supplier since 1985

Tel 0113 2454256

Visit us: 60-62 The Balcony, Merrion Centre, Leeds, LS2 8NG

Open Mon-Fri 9:30am - 5:00pm Saturday 9:30am - 4.00pm

Email: info@dalephotographic.co.uk

Canon Professional Dealer

EOS 5D MKIV In Stock, EOS 5Ds, 5DsR, 5D MK3, 7D II
We stock most of the L series Lenses

Canon Virtual Kits Offer	Phone	EOS 760D Body	£599	TS-E 24mm f3.5L II	£1,649	85mm f1.8 USM	£295
EOS 1DX II - In Stock	£4,899	EOS 1300D + 18-55 IS II	£369	TS-E 17mm f4L	£1,779	85mm f1.2L II	£1,929
EOS 5D Mk IV - In Stock	£3,499	8-15mm f4 L Fisheye	£1,249	70-200mm f2.8 L IS II	£2,119	100mm Macro f2.8	£449
EOS 5D III Body	£2,449	10-18mm f4.5-5.6 IS	£239	70-300mm f4-5.6 IS	£449	100mm Macro f2.8 L IS	£649
EOS 5Ds Body	£2,499	11-24mm f4 L	£2,799	70-300mm f4-5.6 L IS	£1,099	300mm f4 L IS	£1,195
EOS 5DsR Body	£2,999	16-35mm f4 L IS	£999	135mm f2L	£769	300mm f2.8 L IS II	£5,299
EOS 7D MkII	£1,299	16-35mm f2.8 L III	£2,349	100-400mm f4.5-5.6L II	£1,795	400mm f4 DO IS II	£6,499
EOS 6D	£1,349	17-40mm f4 L	£719	200-400mm f4 L IS 1.4x	£10,799	400mm f2.8 L IS II	£9,649
EOS 80D body	£979	17-55mm f2.8 IS	£769	28mm f2.8 IS	£449	500mm f4 L IS II	£8,499
EOS 80D + 18-55 IS STM	£1,088	24-70mm f4 L IS	£929	24mm f1.4 L II	£1,349	600mm f4 L IS II	£10,995
EOS 80D + 18-135 STM	£1,299	24-70mm f2.8 L II	£1,899	35mm f2 IS	£489	800mm f5.6 L IS	£12,395
EOS 750D + 18-55 STM	£579	24-105mm f4L IS II	£1,129	35mm f1.4L II	£1,945	1.4x III £314 2xIII Extender	£359
		70-200mm f4 IS	£1,195	50mm f1.4	£279	600EXII-RT Speedlite	£529
		70-200mm f4L	£649	50mm f1.2L	£1,429		

Nikon

Professional Dealer

Beat the price rise on the 1.2.2017!! Nikon D5 and D500 cameras - UK STOCK
D5 - D810 - D750 - D500 - D7200 - D5500 - LENSES - FLASHGUNS - ACCESSORIES

NIKON PRO DEALER		D5500 + AF-P18-55 VR	£649	70-300mm f4.5-5.6 VR	£479	200mm f2 G ED VR II	£4,599
D5 Body - In Stock	£5,099	D5500 + 18-140mm VR	£799	80-400mm f4.5-5.6 AFD VR	£1,799	300mm f2.8 G VR II	£4,649
D500 Body - In Stock	£1,729	D3400 + AF-P18-55 VR	£399	200-500mm f5.6E ED VR	£1,179	400mm f2.8 FL ED VR	£9,699
D500 + 16-80mm f2.8-4 VR	£2,479	10-24mm f3.5-4.5 DX	£639	20mm f1.8 G	£629	500mm f4E FL ED VR	£8,149
D810	£2,399	14-24mm f2.8G	£1,599	24mm f1.4 G	£1,699	600mm f4E FL ED VR	£9,649
D810 + 24-120mm f4	£3,295	16-35mm f4 VR	£995	28mm f1.8 G	£495	800mm f5.6 FL VR+TC1.25	£13,995
D810 + 24-70mm f2.8 VR	£4,199	16-80mm f2.8E VR	£849	35mm f1.8 G	£429	PC-E 24mm f3.5	£1,499
D810 + 14-24mm f2.8	£3,799	18-35mm f3.5-4.5	£599	35mm f1.4 G	£1,499	PC-E 45mm f2.8	£1,299
D750	£1,599	18-140mm f3.5-5.6 VR	£439	50mm f1.8 G	£179	2x TC-20 E III Converter	£379
D750 + 24-120mm f4	£2,299	18-200mm f3.5-5.6 VR II DX	£549	50mm f1.4 G	£369	1.4x TC-14 E III Converter	£429
D610	£1,299	18-300mm f3.5-5.6 VR DX	£799	58mm f1.4 G	£1,349	SB5000 Speedlight	£429
D610 + 24-85mm VR	£1,599	24-70mm f2.8E ED VR	£1,799	85mm f1.8 G	£399	SB700 Speedlight	£229
D7200 Body	£849	24-120mm f4 VR	£899	85mm f1.4 G	£1,289	SB-R1C1 Commander	£555
D7200 + 18-105mm VR	£1,079	28-300mm f3.5-5.6 VR	£729	300mm f4E PF ED VR	£1,449	SU-800 Commander Unit	£299
D7100 Body	£699	70-200mm f2.8 VR II	£1,799	105mm f2.8 G Micro VR	£629	Nikon SB-300	£99
D5600 + AF-P18-55mm VR	£799	70-200mm f2.8E FL VR	£2,649	NEW 105mm f1.4E ED	£1,849	UK STOCK	UK STOCK

Hasselblad

New Hasselblad X1D-50C
Mirrorless camera - Pre Order with a 10% Deposit
New X1D-50C + 45mm £9,696
X1D + 45mm + 90mm £11,964
New X1D - 50C body £7,788
New H6D - 100c body £28,680
New H6D - 50c body £19,995
CFV-50c Digital Back £10,995

See our Website for full list of Hasselblad lenses and accessories

ZEISS

Canon/Nikon Fit Lenses	
OTUS 55mm f1.4	£2,779
OTUS 85mm f1.4	£3,199
OTUS 28mm f1.4	£3,495
15mm f2.8 Milvus	£2,159
18mm f2.8 Milvus	£1,850
21mm f2.8 Milvus	£1,395
25mm f2	£1,250
28mm f2	£969
35mm f2 Milvus	£935
50mm f1.4 Milvus	£995
50mm f2 Milvus	£995
85mm f1.4 Milvus	£1,395
100mm f2 Milvus Macro	£1,395
135mm f2 Milvus	£1,799
Zeiss Binoculars - 10 Year Warranty	
8x32 Conquest HD	£579
10x32 Conquest HD	£599
8x42 Conquest HD	£695
10x42 Conquest HD	£725
8x42 Victory HT	£1,399
8x42 Victory SF	£1,840

S (type 007) Body	£11,995
SL Body	£5,499
M-P (type 240) Silver/Black	£5,450
M (type 240) Silver/Black	£4,599
SL body + 24-90mm	£8,299
Monochrom (type 246) Black	£5,695
M (262) Black	£4,350
TL body Black	£1,450
TL body Titanium	£1,450
X-U Camera	£2,549
Q Camera Titanuim	£3,800
X (type 113) Silver/Black	£1,449
X-E (type 102)	£1,180
D-Lux (type 109)	£799
V-Lux (type 114)	£879
New 28mm f2 and 28mm f2.8 Phone	
See Website for full list of Leica lenses and accessories	

Leica SPORT OPTICS	
8x20 Monovid	£349
8x20 Trinovid BCA	£329
10x25 Trinovid BCA	£349
8x20 Ultravid BR	£510
10x25 Ultravid BR	£535
8x20 Ultravid BR	£495
10x25 Ultravid BR	£525
8x32 Ultravid HD - Plus	£1,395
10x32 Ultravid HD - Plus	£1,429
New 8x42 Trinovid HD	£749
New 10x42 Trinovid HD	£782
7x42 Ultravid HD-Plus	£1,525
8x42 Ultravid HD-Plus	£1,549
8x50 Ultravid HD-Plus	£1,595
10x42 Ultravid HD-Plus	£1,589
10x50 Ultravid HD - Plus	£1,650
12x50 Ultravid HD- Plus	£1,775
New 8 x 42 Noctovid	£2,025
New 10x42 Noctovid	£2,050

FUJIFILM

X-T2 Body + 18-55 In Stock	£1,649
X-Pro2 Body	£1,349
X-T1 Body	£799
X-T1 + 18-55mm	£1,049
X100T Silver/Black	£839
X-T2 body	£1,399
XF 35mm f2	£369
XF 16-55mm f2.8 R LM WR	£959
XF 10-24mm f4 OIS	£829
New XF 23mm f2 - To Order	£419
XF 50-140mm f2.8 OIS	£1,329
XF 100-400 OIS WR	£1,579
XF 14mm f2.8	£789
XF 16mm f1.4 R WR	£829
XF 23mm f1.4	£789
XF 60mm f2.4 R	£579
XF 56mm f1.2	£829
XF 90mm f2 R LM WR	£829
See website for full listing	

SWAROVSKI OPTIK

8X25 Pocket CL Green/Black	£504
10X25 Pocket CL Green/Black	£540
8x32 EL Field Pro	£1,475
10x32 EL Field Pro	£1,495
8.5x42 EL Field Pro	£1,800
10x42 EL Field Pro	£1,820
10x50 EL Field Pro	£1,935
12x50 EL Field Pro	£1,955
8x42 EL Range WB	£2,195
10x42 EL Range WB	£2,268
ATX 30-70x95 Spotting Scope	£2,870
ATX 25-60x85 Spotting Scope	£2,600
ATX 25-60x65 Spotting Scope	£2,150
ATS 80 - HD Angled + 25-50x scope	£1,999
ATS 65 - HD Angled + 25-50x scope	£1,539

Quality Photographic equipment wanted for Part Exchange or Commission Sale.
We can arrange collection of your equipment by DPD carrier with a 1 hour collection slot.
Call us on 0113 2454256

SIGMA

Nikon/Canon Fit (3 Year warranty)	
8-16mm f4-5.6 DC	£499
17-50mm f2.8 DC OS	£279
10-20mm f3.5 DC	£329
12-24mm 4.5-5.6 DG MKII	£529
17-70mm f2.8-4 DC C	£279
18-35mm f1.8 DC Art	£549
18-250mm f3.5-6.3 DC	£279
18-300mm f3.5-6.3 DC C	£349
24-35mm f2 DG Art	£699
24-105mm f4 DG Art	£599
50-500mm f4.5-6.3 DG	£849
70-200mm f2.8 DG	£729
150-600mm f5-6.3 DG C	£739
150-600mm f5-6.3 DG S	£1,099
35mm f1.4 DG Art	£599
50mm f1.4 DG Art	£579
24mm f1.4 DG Art	£599
20mm f1.4 DG Art	£629
105mm f2.8 Macro DG	£329

Manfrotto

190XPRO3	£159	494RC2	£46
190XPRO4	£169	496RC2	£57
190CXPRO3	£299	498RC2	£79
190CXPRO4	£299	460MG	£299
055XPRO3	£179	804RC2	£57
055CXPRO3	£359	MHXPRO-3W	£109
055CXPRO4	£374	410 Geared	£153
Befree Alu	£149	MVH502AH	£105
Befree Carbon	£279	MVH500AH	£122

Free monopod with carbon tripods

3 Legged Thing

Roger Evo3	£249	PUNKS	
Brian Evo3	£299	Vyv Evo3	£129
Jack	£249	Rick Evo3	£179

INDURO

CLT204	£260		
Grand Series Stealth Carbon Fibre Tripods:			
GIT303	£387	GIT304L	£432
GIT304	£399	GIT305L	£449
GIT404L	£486	GIT504L	£540
GIT404XL	£499		
Heads			
BHD0 £98/BHD1 £115/BHD2 £129/BHD3 £153			
BHL1 £175/BHL2 £224/BHL3 £262/GHB2 £349			

BOWENS

1000Pro 2 Head	£1566	500R 3 Head Kit	£1437
750Pro 2 Head	£1253	500R 2 Head Kit	£895
500Pro 2 Head	£1139	500C 2 head Kit	£857

See full range of Bowens softboxes, stands and other accessories on our website

Profoto

B1 TTL Air Head	£1,632	B1 2 Head kit	£3,500
Air Remote TTL	£312	B2 To Go kit	£1,495
B1 Location Kit	£3,060	B2 Location kit	£1,994

Full list of Accessories available on our website: HR and Rfi Softboxes, umbrellas, reflectors, grids and kits

Camtech

MAIL ORDER HOTLINE:

01954 251 715

Open 9am — 9pm, 7 days a week
www.camtechuk.com

Specialists in fine pre-owned cameras, lenses, binoculars and accessories

NEXT DAY DELIVERY GUARANTEED

Digital Photography

CANON EOS 1DX BODY COMPLETE ONLY 1999 ACTS.....	MINT BOXED £2,995.00
CANON EOS 6D BODY COMPLETE.....	MINT- £899.00
CANON EOS 600D WITH 18-55 LENS COMPLETE.....	MINT-BOXED £325.00
CANON EOS 1D MK2 N COMPLETE 32587 ACTUATIONS.....	MINT BOXED £325.00
CANON EOS 1 DS WITH BATTERY CHGR etc.....	EXC++ £299.00
CANON EOS 5D COMPLETE WITH BG-E4 GRIP.....	MINT- £395.00
CANON EOS 5D BODY WITH ALL ACCESS.....	MINT £345.00
CANON EOS 50D BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £285.00
CANON EOS 30D BODY WITH BATT, CHGR etc.....	MINT-BOXED £145.00
CANON EOS 1100D KIT WITH 18-55 LENS.....	MINT BOXED £195.00
CANON 580 EX SPEEDLITE.....	MINT-CASED £199.00
CANON 550 EX SPEEDLITE.....	MINT-BOXED £110.00
CANON BG-E7 BATTERY GRIP FOR EOS 7D.....	MINT BOXED £75.00
CANON BG-E7 BATTERY GRIP FOR EOS 7D.....	EXC++-BOXED £59.00
CANON BG-E4 BATTERY GRIP FOR EOS 5D.....	MINT BOXED £49.00
FUJI XT-1 BODY COMPLETE VERY LOW USE.....	MINT BOXED £575.00
FUJI X 200 COMPLETE VERY LITTLE USE.....	MINT BOXED £1,095.00
FUJI X PRO 1 BODY COMPLETE LITTLE USED.....	MINT BOXED £349.00
FUJI X PRO 2 HANDGRIP GENUINE FUJI.....	MINT BOXED £79.00
FUJI X PRO 1 HANDGRIP GENUINE FUJI.....	MINT- BOXED £69.00
FUJI 18-55mm f2.8/4 R LM OIS XF FOR X SERIES.....	MINT CASED £365.00
SAMYANG 12mm f2 NCS CS LENS FUJI X FIT + HOOD.....	MINT CASED £219.00
FUJI EF-42 FLASH UNIT X-PRO1/2.....	MINT BOXED £125.00
FUJI EF20 SHOE MOUNT FLASH UNIT FOR X PRO 1/2.....	MINT BOXED £75.00
FUJI X10 COMPLETE WITH ACCESSORIES.....	MINT BOXED £195.00
FUJI FIT FC-E3 OFF CAMERA FLASH CORD.....	NEW £12.00
FUJI FINE PIX S3 PRO BODY LOW USE.....	MINT BOXED £145.00
LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK.....	MINT BOXED AS NEW £1,475.00
LEICA EVF2 ELECTRONIC VISO-FLEX FIDR X2,VARIO,M.....	MINT £269.00
LEICA D LUX (TYPE 109) BLACK COMPLETE.....	MINT BOXED AS NEW £599.00
NIKON D800 BODY COMPLETE ONLY 1442 ACTUATIONS.....	MINT BOXED £1,095.00
NIKON D750 BODY COMPLETE ONLY 342 ACTUATIONS.....	MINT BOXED £1,295.00
NIKON D600 BODY COMPLETE ONLY 3810 ACTUATIONS.....	MINT- £645.00
NIKON D7100 BODY COMPLETE ONLY 12665 ACTS.....	MINT BOXED £575.00
NIKON D2K BODY COMPLETE REALLY NICE ONE.....	MINT-BOXED £395.00
NIKON D2 HS BODY COMPLETE.....	EXC++-BOXED £375.00
NIKON MB-D10 BATTERY GRIP FOR D700,D300S,D300.....	MINT BOXED £69.00
SIGMA EM-140 DG NA - ITTL MACRO FLASH.....	MINT BOXED £225.00
SIGMA EF 610 DG SUPER FLASH NIKON FIT.....	MINT BOXED £95.00
SIGMA EF-530 DG ST ELECTRONIC FLASH ITTL NIKON FIT.....	MINT BOXED £75.00
OLYMPUS OM-D E-5 DIGITAL WITH 12 - 50EZ ED LENS.....	MINT BOXED £395.00
OLYMPUS OM-D HLD-6 GRIP FOR OM-D E-5 etc.....	MINT BOXED £99.00
OLYMPUS 12mm f2 ZUIKO DIGITAL ED MICRO 4/3RDS.....	MINT £399.00
OLYMPUS 45mm f1.8 M ZUIKO DIGITAL MICRO 4/3RDS.....	MINT £125.00
PANASONIC 45-75mm F4.5/6 LUMIX G X VARIO M 4/3RDS.....	MINT £219.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED + HOOD £325.00
OLYMPUS 40 - 150mm F3.5/4.5 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £69.00
OLYMPUS 70 - 300mm F4.5/6 ZUIKO DIGITAL ED 4/3RDS.....	MINT + HOOD £199.00
SIGMA 55 - 200mm F4.5/6 - OLYMPUS DIGITAL 4/3RDS.....	MINT + HOOD £59.00
OLYMPUS DIGITAL EX - 25 EXTENSION TUBE 25MM.....	MINT £95.00
OLYMPUS FL-14 FLASH UNIT.....	EXC++ BOXED £69.00
OLYMPUS FL-40 FOR OLYMPUS DIGITAL.....	MINT BOXED £59.00
PANASONIC GF1 BODY COMPLETE.....	MINT-BOXED £95.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC DMW-VF1 FINDER FOR PANASONIC.....	MINT BOXED £89.00
PANASONIC 20mm f1.7 LUMIX G MKII MICRO 4/3rds.....	MINT BOXED £199.00
LEICA 14 - 50 D f2.8/3.5 LUMIX VARIO ELMARIT 4/3rds.....	MINT £165.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00
SONY DT 30mm F2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

Canon Autofocus, Digital Lenses, Canon FD

CANON 8 - 15mm f4 USM "L" FISHEYE.....	MINT CASED £799.00
CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT BOXED £875.00
CANON 17 - 40mm f4 USM "L".....	MINT BOXED £385.00
CANON 17 - 40mm f4 USM "L".....	MINT CASED £345.00
CANON 28 - 80mm f2.8/4 USM "L".....	EXC++-CASED £375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABILIZER.....	MINT-BOXED £1,275.00
CANON 70 - 200mm f4 USM "L" IMAGE STAB + 17/COLLAR MINT CASED.....	£599.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STABI MK1.....	MINT BOXED £865.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 100 - 400mm f4 USM "L" IS IMAGE STABILIZER.....	MINT-CASED £699.00
CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 100mm f2.8 USM "L" MACRO IMAGE STABILIZER.....	MINT £499.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £799.00
CANON 28mm f2.8 E/F.....	MINT £195.00
CANON 35mm f2 USM EF IMAGE STABILIZER.....	MINT £325.00
CANON 40mm f2.8 STM EF.....	MINT £125.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £129.00
CANON 50mm f1.8 + RUBBER HOOD.....	MINT £65.00
CANON 50mm f2.5 MACRO.....	MINT- £165.00
CANON 100mm f2 USM.....	MINT £275.00
CANON 100mm f2 USM.....	EXC++ £215.00
CANON 100mm f2.8 USM MACRO.....	MINT BOXED £295.00
CANON 135mm f2.8 SOFT FOCUS LENS.....	EXC++ £145.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....	MINT BOXED £395.00
CANON 17 - 85mm f4/5.6 USM IMAGE STABILIZER.....	MINT- £169.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £299.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £125.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £155.00
CANON 55 - 200mm f4.5/5.6 USM MK III.....	MINT £59.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT £299.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £325.00
CANON 75 - 300mm f4.5/5.6 MKII USM.....	MINT £99.00
CANON 75 - 300mm f4.5/5.6 MKIII USM.....	MINT BOXED £129.00
CANON 75 - 300mm f4.5/5.6 MKIII.....	MINT BOXED £99.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT BOXED £99.00
CANON EF 1.4X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 1.4X EXTENDER MK II.....	MINT BOXED £185.00
CANON EF 2.0X EXTENDER MK I.....	MINT BOXED £129.00
CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £185.00
KENCO DG CANON FIT TUBE SET 12,20,36MM.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 1.4 TELECONVERTER.....	MINT CASED £95.00
TELEPLUS 2X CONVERTER CANON A/F.....	MINT- £45.00
CANON TC -80N3 REMOTE RELEASE/TIMER FOR EOS.....	MINT BOXED £75.00

SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC.....	MINT- £179.00
SIGMA 18 - 50mm f2.8 EX DC SLD GLASS.....	MINT-BOXED £145.00
SIGMA 150 - 500mm f5/6.3 DG HSM OPTICAL STABILISER.....	EXC++ BOXED £475.00

SIGMA 135 - 400mm f4.5/5.6 APO DG DIGITAL COMP.....	MINT-BOXED £249.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROL MINT BOXED.....	£375.00
TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00
TOKINA 11 - 16mm f2.8 ATX - PRO ASPHERICAL.....	MINT BOXED £279.00
TOKINA 16 - 28mm f2.8 IF FX ATX PRO A/F.....	MINT £365.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX 28mm f2.8 BIOGON "G" HOOD, FILTER CAP BL.....	MINT CASED £299.00
CONTAX 90mm f2.8 SONNAR "G" BLACK +B&W FILTER.....	MINT BOXED £225.00
CONTAX 35 - 70mm f3.5/5.6 "G" VARIO-SONNAR T.....	MINT BOXED £395.00
CONTAX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONTAX TLA 200 FLASH FOR G1/G2 BLACK.....	MINT BOXED £99.00
CONTAX GD1 DATABASE FOR CONTAX T3.....	MINT-BOXED £69.00
CONTAX TLA 200 FLASH FOR CONTAX "G".....	MINT CASED £99.00
CONTAX ARIA BODY.....	MINT BOXED £225.00
CONTAX CARL ZEISS 28mm f2.8 MM.....	MINT BOXED £245.00
CONTAX 45mm f2.8 TESSAR T" PANCAKE LENS + HOOD.....	MINT £195.00
CONTAX CARL ZEISS 85mm f2.8.....	MINT BOXED £325.00
CONTAX CARL ZEISS 85mm f1.4.....	MINT CASED £399.00
CONTAX 300mm f4 TELE TESSAR MM.....	MINT BOXED £295.00
CONTAX MUTAR II 2X TELECONVERTER.....	MINT BOXED £125.00
CONTAX TLA 280 FLASH.....	MINT- £59.00
CONTAX TLA 280 FLASH UNIT.....	MINT BOXED £75.00
CONTAX TIX TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00

Leica "M", "R", & Screw & Rangefinder

LEICA X VARIO WITH LEICA HOOD AND SP BATT BLK.....	MINT BOXED AS NEW £1,395.00
LEICA D LUX (TYPE 109) BLACK COMPLETE.....	MINT BOXED AS NEW £599.00
LEICA EVF2 ELECTRONIC VISO-FLEX FIDR X2,VARIO,M.....	MINT £269.00
LEICA M3 BODY REALLY NICE ONE.....	EXC+++ £795.00
LEICA M3 BODY WITH CASE (SLOW SPEEDS ISSUE).....	EXC+++ £499.00
LEICA M2 BODY WITH MR METER REALLY NICE.....	EXC++-CASED £695.00
LEICA M2 BODY.....	EXC++ £399.00
LEICA MDA BODY SER NO 12659XX CIRCA 1970.....	MINT- £425.00
LEICA MDA BODY SER NO 14111XXCIRCA 1975-76.....	EXC++ £399.00
REID III BODY WITH CASE.....	MINT-CASED £495.00
LEICA IIg BODY WITH LEICA 5cm f2.....	MINT-CASED £1,195.00
LEICA IIA BODY WITH 5CM f2 SUMMITAR.....	MINT-CASED £495.00
LEICA C LUX STANDARD WITH 5CM F2 COLL SUMMITAR.....	EXC+++ £365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE.....	MINT- £295.00
LEICA IIC BODY WITH CASE.....	EXC++ £195.00
LEICA IIC RED BLIND RARE.....	EXC++ £345.00
LEICA CL BODY.....	EXC++ £299.00
LEICA CL BODY.....	MINT- £445.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £299.00
LEICA MINILUX TRAVEL KIT WITH 8x20 BINOS TITANIUM.....	MINT-BOXED £95.00
ZEISS 21mm F4.5 BIOGON ZM.....	MINT BOXED AS NEW £699.00
LEICA 28mm f2.8 ELMARIT ASPHERIC 6 BIT ("UNUSED")MINT BOXED.....	£1,095.00
LEICA 35mm f2.8 SUMMICRON ASPH BLACK 6 BIT LATESTMINT BOXED.....	£1,495.00
LEICA 35mm f2 SUMMICRON.....	MINT BOXED £1,095.00
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £325.00
LEICA 50mm f2 SUMMICRON CHROME.....	MINT- £545.00
LEICA 50mm f2 SUMMICROM CHROME 11816.....	MINT BOXED AS NEW £1,195.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD.....	MINT £795.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £995.00
LEICA 50mm f2 CLOSE FOCUS SUMM + SPECS.....	EXC++ £595.00
LEICA 50mm f2.5 SUMMARIT M LATEST 6 BIT.....	MINT BOXED AS NEW £745.00
LEICA 5cm F3.5 COLLAPSABLE ELMAR FOR M 13339##.....	MINT- £299.00
LEICA 50mm f2.8 COLLAPSABLE ELMAR.....	MINT- £265.00
LEICA 5cm f3.5 ELMAR RED SCALE.....	MINT- £345.00
LEICA 75mm f2 SUMMICRON APO 6 BIT LATEST.....	MINT BOXED £1,400.00
LEICA 90mm f2 SUMMICRON BLACK 11136.....	MINT BOXED AS NEW £995.00
LEICA 90mm f2.8 ELMARIT M 11807.....	MINT BOXED AS NEW £399.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £799.00
LEICA 9cm, f4 ELMAR COLL FOR M.....	MINT- £175.00
LEICA 135mm f4.5 HEKTOR.....	EXC+ £775.00
VOIGTLANDER 35mm f1.2 NOKTON + HOOD M ASPHERIC.....	MINT- £595.00
VOIGTLANDER 75mm f2.5 COLOR HELIAR ASP L39 BLK.....	MINT BOXED £279.00
VOIGTLANDER 15mm FINDER.....	MINT- £79.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 ETC.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARISING FILTER KIT M(13356).....	MINT BOXED £199.00
LEICA M GRIP FOR M7/M6/M6TTL ETC.....	MINT- £49.00
LEICA 35mm f2.8 SUMMARON SCREW L39.....	MINT- £499.00
LEICA 35mm f3.5 SUMMARON SCREW.....	MINT- £299.00
LEICA 5cm f1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5cm f2 SUMMARIT SCREW.....	MINT-KEEPER £299.00
LEICA 5cm f2 SUMMITAR COLL + M MOUNT.....	EXC++IN KEPPER £275.00
LEICA 135mm f2.8 ELMARIT M WITH SPECS.....	EXC+++ £299.00
LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mmf4.5 HEKTOR IN KEPPER.....	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5CM F4.5 DALRAC.....	EXC+++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF20 FLASH FOR M6 etc.....	MINT BOXED £89.00
LEICA FONAR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 ETC.....	MINT-BOXED £145.00
LEICAFLEX BODY CHROME.....	MINT- £195.00
LEICA R4 BODY BLACK.....	MINT- £245.00
LEICA 50mm f2 SUMMICRON 3 CAM.....	MINT- £275.00
LEICA 180mm f4 ELMARIT R 3 CAM.....	EXC++ £345.00
SWAROVSKI EL RANGE 10x42 RANGEFINDER BINOS.....	NEW UNUSED £1,695.00
SWAROVSKI 8x32 EL WITH CASE AND STRAP.....	MINT CASED £799.00
LEICA 10x25 TRINOVID BCA COMPACT BINOCULARS.....	MINT- £265.00
ZEISS JENOPTHERN 10x42 BINOCULARS.....	MINT-CASED £125.00

Medium & Large Format

HASSELBLAD 503 CW COMP 80mm CF, BACK, WLF.....	MINT- £1,795.00
HASSELBLAD 503 CX BODY WITH BACK & WLF.....	MINT- £695.00
HASSELBLAD 90mm f4 FOR X PAN.....	MINT BOXED £275.00
HASSELBLAD X PAN SOFT LEATHER OUTFIT CASE.....	MINT £175.00
HASSELBLAD H1 BODY WITH HV90X FINDER & BACK.....	MINT-BOXED £795.00
HASSELBLAD 35mm f3.5 HC FOR H SYSTEM.....	MINT-BOXED £1,195.00
HASSELBLAD 50 - 110 f3.5/4.5 HC FOR H SYSTEM.....	MINT-BOXED £1,195.00
HASSELBLAD HM 16 - 32 BACK FOR H1 SYSTEM.....	MINT BOXED £175.00

HASSELBLAD 150mm f4 SONNAR CF.....	MINT-BOXED £395.00
HASSELBLAD 150mm f4 SONNAR T.....	MINT BOXED £299.00
HASSELBLAD 50mm f4 DISTAGON SILVER.....	EXC++ £195.00
HASSELBLAD 120mm f5.6 T* NS PLANNAR C MACRO.....	MINT BOXED £295.00
HASSELBLAD 150mm f4 SONNAR SILVER.....	EXC++ £175.00
HASSELBLAD 250mm f5.6 SONNAR SILVER.....	EXC+ £179.00
HASSELBLAD PM90 PRISM FINDER.....	MINT- £275.00
HASSELBLAD PME3 METERED PRISM FINDER.....	MINT- £275.00
HASSELBLAD VFC-6 METERED PRISM.....	MINT BOXED £175.00
HASSELBLAD A12 BACK CHROME.....	MINT- £129.00
HASSELBLAD WINDER CW AND REMOTE.....	MINT £275.00
BRONICA 45mm f4 RF LENS FOR RF645 WITH FINDER.....	MINT BOXED £325.00
BRONICA 50mm f2.8 ZENZANON MC.....	EXC++ £99.00
BRONICA 110mm f4 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm f3.5 ZENZANON E MC.....	MINT BOXED £99.00
BRONICA 150mm f4 E.....	MINT- £89.00
BRONICA ETRSI 120 BACK.....	MINT- £69.00
BRONICA POLAROID BACK FOR ETRSI, ETRS ETC.....	MINT BOXED £59.00
BRONICA AEII METERED PRISM.....	EXC+ £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	MINT £75.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSI ETC.....	MINT- £75.00
BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 150mm f3.5 ZENZANON S.....	MINT- £165.00
BRONICA SQ-B COMPLETE WITH LENS, BACK & WLF.....	MINT-BOXED £345.00
BRONICA 40mm f4 ZENZANON S ULTRA WIDE FOR SQ.....	MINT- £199.00
BRONICA 50mm f3.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA 65mm f4 ZENZANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENZANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENZANON FOR SQ.....	MINT-CASED £145.00
BRONICA 180mm f4.5 PS LENS & CASE.....	MINT-BOXED £199.00
BRONICA AE PRISM FINDER SQ-1 LATST MODEL.....	MINT BOXED £225.00
BRONICA PRISM ME METERED FOR SQA/SQAI.....	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SQAI.....	MINT- £69.00
BRONICA FILMBACK SQ-1220 FOR SQA/SQAI.....	MINT BOXED £79.00
MAMIYA C330 PRO S COMP WITH 80mm, WLF.....	MINT BOXED £299.00
MAMIYA 150mm f4.5 "G" WITH HOOD FOR MAMIYA 6.....	MINT £365.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F.....	MINT- £299.00
MAMIYA 210mm f4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA 220 BACK FOR RZ 67.....	MINT- £95.00
PENTAX 135mm f4 MACRO TAKUMAR SMC FOR 6x7.....	MINT £175.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
PENTAX 55mm f4 SMC FOR 6x7.....	MINT £175.00
PENTAX 55mm f2.8 FOR PENTAX 645.....	MINT BOXED £199.00
ROLLEIFLEX SCHNEIDER 150MM F4.6 MAKRO FOR 6008.....	MINT- £575.00
YASHICAMAT 124G TWIN LENS REFLEX.....	MINT CASED £275.00

Nikon A/F & Digital, Lenses & Accessories

NIKON FAS BODY WITH MF22 DATABASE.....	MINT- £495.00
NIKON 10.5mm f2.8 G IF ED AF DX FISHEYE LENS.....	MINT BOXED £399.00
NIKON 16mm f2.8 A/F "D" FISHEYE LENS "UNUSED".....	MINT BOXED £565.00
NIKON 28mm f2.8 A/F.....	MINT £149.00
NIKON 35mm f1.8 "G" DX AF-S LENS.....	MINT BOXED £125.00
NIKON 50mm f1.4 A/F SUPERB LENS.....	MINT £169.00
NIKON 40mm f2.8 "G" DX AF-S MICRO LENS.....	MINT BOXED £179.00
NIKON 50mm f1.8 "G" AF-S LATEST MODEL.....	MINT BOXED £145.00
NIKON 60mm f2.8 "G" ED AF-S MICRO NIKKOR.....	MINT BOXED £275.00
NIKON 300mm f4 "D" IF-ED AF-S AS NEW.....	MINT BOXED AS NEW £799.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT £399.00
NIKON 12 - 24mm f4 "G" IF-ED AF-S DX.....	MINT BOXED £465.00
NIKON 16 - 85mm f3.5/5.6 "G" DX ED AF-S VR.....	MINT CASED £325.00
NIKON 18 - 35mm f3.5/4.5 A/F ED IF.....	MINT BOXED £245.00
NIKON 18 - 55mm f3.5/5.6 A/F "G" ED AF-S MKII.....	MINT £59.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S WITH HOOD.....	MINT- £129.00
NIKON 18 - 105mm f3.5/5.6 "G" DX ED AF-S VR LENS.....	MINT CASED £165.00
NIKON 18 - 200mm f3.5/5.6 "G" IF/ED AF-S VR.....	MINTBOXED £275.00
NIKON 24 - 70mm f2.8 "G" IF - ED AF-S.....	MINT BOXED AS NEW £399.00
NIKON 28 - 70mm f2.8 IF-ED AF-S.....	MINT-BOXED £575.00



Lowering the cost of printing...

We are a small, family owned and run company, specialising in photographic consumables – and proud winners of multiple Good Service Awards.
We are located in Leamington Spa, in the heart of Warwickshire.
If you're passing, please pop into our shop and meet Cooper – our office dog!

01926 339977 www.premier-ink.co.uk

Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatible** is a way of saving money, without compromising on the quality of your prints.






Here are the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
- Computer Upgrade Magazine



Canon










PGI29 Pixma Pro 1 Originals: Set of 12 Colours 36ml each	 £249.99 £21.99
PGI72 Pixma Pro 10 Originals: Set of 10 Colours 14ml each	 £99.99 £10.99
CLi42 Pixma Pro 100 Originals: Set of 8 Colours 13ml each	 £83.99 £10.99
CLi8 Pixma Pro 9000 Originals: Set of 8 Colours 14ml each	 £83.99 £10.99
PGI9 Pixma Pro 9500 Originals: Set of 10 Colours 14ml each	 £107.99 £10.99


More Canon Inks...



PGI520/CLi521 Set of 5	£49.99
PGI520 Black 19ml	£11.99
CLi521 Colours 9ml	£10.29
PGI525/CLi526 Set of 5	£49.99
PGI525 Black 19ml	£11.99
CLi526 Colours 9ml	£10.29
PGI550/CLi551 Set of 5	£43.99
PGI550 Black 15ml	£10.99
CLi551 Colours 7ml	£8.99
PGI550/CLi551XL Set 5	£59.99
PGI550XL Black 22ml	£12.99
CLi551XL Colours 11ml	£11.99
PG540 Black 8ml	£12.99
PG540XL Black 21ml	£19.99
CL541 Colour 8ml	£16.99
CL541XL Colour 15ml	£19.99
PG545XL Black 15ml	£15.49
CL546XL Colour 13ml	£16.99
Compatibles:	
PGI5 Black 27ml	£4.99
CLi8 Colours 13ml	£3.99
PGI5/CLi8 Set of 5	£19.99
PGI520 Black 19ml	£4.99
CLi521 Colours 9ml	£3.99
PGI520/CLi521 Set of 5	£19.99
PGI525 Black 19ml	£4.99
CLi526 Colours 9ml	£3.99
PGI525/CLi526 Set of 5	£19.99
PGI550XL Black 25ml	£4.99
CLi551XL Colours 12ml	£3.99
PGI550/CLi551XL Set 5	£19.99
BCi6 Colours 15ml	£2.99
PG40 Black 28ml	£12.99
CL41 Colour 24ml	£16.99
PG50 Black 28ml	£12.99
CL51 Colour 24ml	£14.99
PG510 Black 11ml	£13.99
CL511 Colour 11ml	£15.99
PG512 Black 18ml	£13.99
CL513 Colour 15ml	£15.99
PG540XL Black 21ml	£13.99
CL541XL Colour 15ml	£14.99
PG545XL Black 15ml	£11.99
PG546XL Black 21ml	£12.99


Many more in stock!

EPSON

No.16 Fountain Pen Inks Originals: No.16 Set of 4 No.16 Black 5.4ml No.16 Colours 3.1ml each	 £28.99 £8.99 £6.99
No.16XL Set of 4 No.16XL Black 12.9ml No.16XL Colours 6.5ml each	 £53.99 £15.99 £12.99
Compatibles: No.16 Set of 4 No.16 Black 12ml No.16 Colours 12ml each	 £14.99 £3.99 £3.99
No.18 Daisy Inks Originals: No.18 Set of 4 No.18 Black 5.2ml No.18 Colours 3.3ml each	 £30.99 £8.99 £7.49
No.18XL Set of 4 No.18XL Black 11.5ml No.18XL Colours 6.6ml each	 £54.99 £16.99 £12.99
Compatibles: No.18 Set of 4 No.18 Black 12ml No.18 Colours 12ml each	 £14.99 £3.99 £3.99
No.24 Elephant Inks Originals: No.24 Set of 6 No.24 Colours 4.6ml each	 £52.99 £8.99
No.24XL Set of 6 No.24XL Colours 8.7ml each	 £87.99 £14.99
Compatibles: No.24 Set of 6 No.24 Black 7ml No.24 Colours 7ml each	 £22.99 £3.99 £3.99

No.26 Polar Bear Inks Originals: No.26 Set of 4 No.26 Black 6.2ml No.26 Colours 4.5ml each	 £35.99 £9.99 £8.99
No.26XL Set of 4 No.26XL Black 12.1ml No.26XL Colours 9.7ml each	 £63.99 £16.99 £15.99
Compatibles: No.26 Set of 4 No.26 Black 10ml No.26 Colours 7ml each	 £14.99 £3.99 £3.99

T0481-T0486 Seahorse Inks Originals: Set of 6 Colours 13ml each	 £89.99 £18.99
Compatibles: Set of 6 Colours 13ml each	 £19.99 £3.99

T0541-T0549 Frog Inks Originals: Set of 8 Colours 13ml each	 £112.99 £14.99
Compatibles: Set of 8 Colours 13ml each	 £27.99 £3.99

T0591-T0599 Lily Inks Originals: Set of 8 Colours 13ml each	 £102.99 £12.99
Compatibles: Set of 8 Colours 13ml each	 £27.99 £3.99

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:



Grace Albums
Available in Burgundy or Blue.



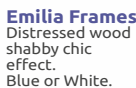
Travel Albums
Over a dozen designs in stock.



Baby Albums
Multiple different designs available.



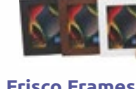
Grafton Albums
Available in Burgundy or Blue.



Emilia Frames
Distressed wood shabby chic effect.
Blue or White.



Rio Frames
Handcrafted solid wood with 30mm wide profile, in four colours.



Frisco Frames
Simple, basic design available in a huge range of sizes & colours.



Plastic Bevel, Glass Front:

Memo Style Albums:



Grace 6x4 100 photos	£5.99
Grace 6x4 200 photos	£9.99
Grace 6x4 300 photos	£14.99
Grace 7x5 100 photos	£7.99
Grace 7x5 200 photos	£13.99
Grace A4 100 photos	£15.99
Grafton 6x4 200 photos	£9.99
Grafton 7x5 200 photos	£13.99
Baby 6x4 200 photos	£9.99
Travel 6x4 200 photos	£8.99
Traditional Style Albums:	
Grace 29x32cm 100 pages	£14.99
Grafton 29x32cm 100 pgs	£14.99
Baby 29x32cm 100 pages	£12.99
Accessories:	
Photo Corners Pack of 250	£2.99
Photo Stickers Pack of 500	£1.99



More Ink Cartridges...



EPSON

T0711-T0714 Cheetah Inks Originals: Set of 4 Black 7.4ml Colours 5.5ml each	 £42.99 £10.99 £10.99
Compatibles: Set of 4 Black 7.4ml Colours 5.5ml each	 £14.99 £4.99 £3.99

T0791-T0796 Owl Inks Originals: Set of 6 Colours 11.1ml each	 £88.99 £14.99
Compatibles: Set of 6 Colours 11.1ml each	 £19.99 £3.99

T0801-T0806 Hummingbird Inks Originals: Set of 6 Colours 7.4ml each	 £67.99 £11.49
Compatibles: Set of 6 Colours 7.4ml each	 £19.99 £3.99

T0871-T0879 Flamingo Inks Originals: Set of 8 Colours 11.4ml each	 £76.99 £9.99
Compatibles: Set of 8 Colours 11.4ml each	 £27.99 £3.99

T0961-T0969 Husky Inks Originals: Set of 8 Colours 11.4ml each	 £78.99 £9.99
Compatibles: Set of 8 Colours 11.4ml each	 £27.99 £3.99

T1571-T1579 Lily Inks Originals: Set of 8 Colours 25.9ml each	 £166.99 £20.99
Compatibles: Set of 8 Colours 25.9ml each	 £187.99 £20.99

Many more in stock!

hp

Originals:	
No.38 Colours 27ml each	£29.99
No.62XL Black 12ml	£24.99
No.62XL Colour 11.5ml	£28.99
No.300 Black 4ml	£12.99
No.300 Colour 4ml	£14.99
No.301 Black 3ml	£10.99
No.301 Colour 3ml	£13.49
No.301 Black+Colour 3ml	£19.99
No.301XL Black 8ml	£22.99
No.301XL Colour 6ml	£22.99
No.302XL Black 8ml	£21.99
No.302XL Black 8ml	£21.99
No.350 Black 4.5ml	£14.99
No.351 Colour 3.5ml	£17.99
No.363 SET OF 6	£49.99
No.364 Black 6ml	£8.99
No.364 PB/C/M/Y 3ml each	£7.99
No.364 SET OF 4	£26.99
No.364XL Black 14ml	£15.99
No.364XL PB/C/M/Y 6ml each	£15.99
No.364XL SET OF 4	£59.99
No.920XL SET OF 4	£51.99
No.932XL SET OF 4	£50.99
No.950XL SET OF 4	£79.99

Compatibles:	
No.15 Black 46ml	£3.99
No.21 Black 10ml	£6.99
No.22 Colour 21ml	£11.99
No.45 Black 45ml	£6.99
No.56 Black 24ml	£6.99
No.57 Colour 24ml	£11.99
No.62XL Black 12ml	£14.99
No.62XL Colour 12ml	£15.99
No.78 Colour 36ml	£8.99
No.110 Colour 12ml	£9.99
No.300XL Black 18ml	£12.99
No.300XL Colour 18ml	£13.99
No.301XL Black 15ml	£12.99
No.301XL Colour 18ml	£13.99
No.337 Black 21ml	£9.99
No.338 Black 21ml	£10.99
No.339 Black 34ml	£11.99
No.343 Colour 21ml	£11.99
No.344 Colour 21ml	£12.99
No.350XL Black 30ml	£13.99
No.351XL Colour 20ml	£15.99
No.363 SET OF 6	£19.99
No.364 Black 10ml	£3.79
No.364 Colours 5ml each	£3.29
No.364 SET OF 4	£12.99
No.364XL Black 18ml	£4.99
No.364XL Colours 11ml each	£4.29
No.364XL SET OF 4	£16.99
No.920XL SET OF 4	£19.99
No.932XL SET OF 4	£29.99
No.940XL SET OF 4	£29.99
No.950XL SET OF 4	£29.99

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.



Photo Glossy 160gsm:	
6x4 50 sheets	£3.99
Photo Satin 200gsm:	
6x4 100 sheets	£9.99
A4 20 sheets	£6.99
Photo Glossy 200gsm:	
6x4 100 sheets	£9.99
A4 20 sheets	£6.99
Premium Pearl 270gsm:	
6x4 50 sheets	£6.99
A4 50 sheets	£16.99
Premium Gloss 270gsm:	
6x4 50 sheets	£6.99
A3 25 sheets	£15.99
A3+ 25 sheets	£19.99
Smooth Pearl 310gsm:	
6x4 100 sheets	£17.99
7x5 100 sheets	£21.99
A4 25 sheets	£16.99
A4 100 sheets	£47.99
A4 250 sheets	£99.99
A3 25 sheets	£31.99
A3+ 25 sheets	£43.99
17" Roll 30 metres	£84.99
24" Roll 30 metres	£119.99
Smooth Gloss 310gsm:	
6x4 100 sheets	£17.99
7x5 100 sheets	£21.99
A4 25 sheets	£16.99
A4 100 sheets	£47.99
A3 25 sheets	£31.99
A3+ 25 sheets	£43.99
Premium Matt Duo 200 gsm:	
A4 50 sheets	£14.99
Heavy Duo Matt 310gsm:	
A4 50 sheets	£18.99
A3 50 sheets	£51.99
Gold Fibre Silk 310gsm:	
A4 50 sheets	£43.99
A3 50 sheets	£109.99
Gold Mono Silk 270gsm:	
A4 25 sheets	£18.99
A3 25 sheets	£49.99



Smooth Pearl 290gsm:	
6x4 100 sheets	£12.99
7x5 100 sheets	£16.99
A4 50 sheets	£17.99
A3 50 sheets	£34.99
A3+ 25 sheets	£25.99
Panoramic 25 sheets	£26.99
17" Roll 30 metres	£68.99
24" Roll 30 metres	£85.99
PF Lustre 275gsm:	
6x4 100 sheets	£12.99
7x5 100 sheets	£16.99
A4 50 sheets	£17.99
A3 50 sheets	£35.99
A3+ 25 sheets	£47.99
Panoramic 25 sheets	£26.99
17" Roll 30 metres	£69.99
24" Roll 30 metres	£86.99
PF Gloss 270gsm:	
A4 50 sheets	£17.99

“Love Wex. You can always be reassured you’re going to get great service and a great item at the best price. Thanks ”
S. Pradham – Essex

• Over 17,000 Products • Free Delivery on £50 or over • We can deliver on Saturday or Sunday[†]



D610 From **£1299**

D610 Body **£1299**
D610 + 24-85mm **£1699**



D500 Body **£1729**

New D500 Body **£1729**
New D500 + 16-80mm **£2479**



D750 From **£1599**

D750 Body **£1599**
D750 + 24-85mm **£2099**
D750 + 24-120mm **£2299**



D810 From **£2399**

D810 Body **£2399**
£85 Cashback*

The new Nikon D5 – A flagship power

Equipped with Nikon’s incredible next-generation 153-point AF system, the D5 keeps you on track whether you’re shooting the race or the red carpet. Coverage is exceptionally wide, and a new buffer allows up to 200 NEF (RAW) images to be captured during one high-speed burst. New image and metering sensors deliver phenomenally accurate subject recognition and image detail. The highest expanded sensitivity in Nikon’s history frees you to shoot from bright sunlight to astronomical twilight. And for moviemakers who go to extremes, D-Movie now enables high-definition 4K/UHD movies to be recorded in-camera.

New D5 Body **£5099**



New D5 Body

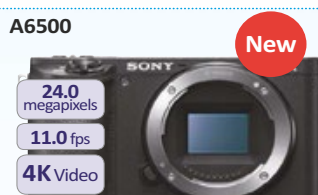
from **£5099**

SONY



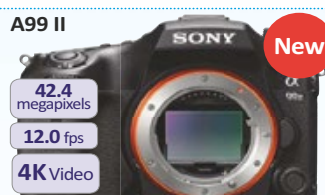
A7R II Body **£2999**

A7R II Body **£2999**
A7S II Body **£2849**
A7R Body **£1099**
A7 II Body **£1199**
A7s Body **£1599**



A6500 From **£1499**

New A6500 Body **£1499**
A6300 Body **£899**
A6300 + 16-50mm **£997**
A6000 Body **£419**
A6000 + 16-50mm PZ **£447**



A99 II From **£2999**

A99 II Body **£2999**
A68 Body **£549**
A68 + 18-55mm **£629**
A77 II Body **£999**
A77 II + 16-50mm **£1399**

RECOMMENDED FULL FRAME E-MOUNT LENSES:

New Sony FE 85mm f1.4 G **£1500**
New Sony FE 24-70mm f2.8 G **£1999**
Sony FE 24-70mm f4.0 ZA OSS ZA Vario-Tessar Carl Zeiss T* **£837**
£777 Inc. £60 Cashback*
Sony FE 70-200mm f4.0 G OSS **£1249**
£1189 Inc. £60 Cashback*

Sony Lens Cashback* offer ends 22.01.17

RECOMMENDED A-MOUNT LENSES:

Sony 70-400mm f4-5.6 G SSM II **£1999**
Sony 28-75mm f2.8 SAM **£599**
Sony 35mm f1.8 DT SAM **£149**

Panasonic



GH4R **£999**

GH4R Body **£999**
£899 Inc. £100 Cashback*
GH4R + 14-140mm **£1349**
£1249 Inc. £100 Cashback*

Panasonic Cashback* offer ends 9.01.17

RECOMMENDED LENSES:

Panasonic 14-45mm f3.5-5.6 **£229**
Panasonic 100-300mm f4.0-5.6 LUMIX G Vario **£389**
Panasonic 45-175mm f4.0-5.6 LUMIX G X Vario **£299**
Panasonic LUMIX 45-150mm f4.0-5.6 ASPH OIS **£179**



GX8 **£869**

GX8 Body **£769**
GX8 + 12-60mm **£869**
£769 Inc. £100 Cashback*

OLYMPUS



OM-D E-M1 II Body **£1849**

OM-D E-M5 II Body **£749**
£674 Inc. £75 Cashback*
OM-D E-M5 II + 12-40mm **£1299**
£1224 Inc. £75 Cashback*
OM-D E-M5 II + 12-50mm **£849**
£774 Inc. £75 Cashback*
PEN-F from **£999**

RECOMMENDED LENSES:

Olympus 12-40mm f2.8 Pro **£849**
Olympus 25mm f1.2 Pro **£1099**
Olympus 40-150mm f2.8 Pro **£1199**



E-M10 II From **£449**

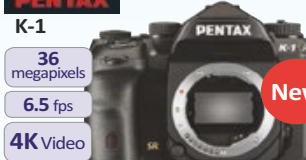
OM-D E-M10 II Body **£449**
£374 Inc. £75 Cashback*
OM-D E-M10 II + 14-42mm **£529**
£454 Inc. £75 Cashback*

RECOMMENDED LENSES:

Olympus 25mm f1.8 **£349**
£299 Inc. £50 Cashback*
Olympus 75mm f1.8 **£699**
Olympus 14-150mm f4-5.6 **£549**
£474 Inc. £75 Cashback*
Olympus 12-40mm f2.8 Pro **£849**
Olympus 40-150mm f2.8 Pro **£1199**

Olympus Cashback* offer ends 15.01.17

PENTAX



K-1 Body **£1799**

New K-1 Body **£1799**
K-3 II Body **£799**
K-3 II + 18-55mm **£899**
K-3 II + 18-135mm **£1149**
K-3 II + 16-85mm **£1229**
K-S2 from **£469**
K-70 from **£559**

FUJIFILM



X-T2 Body **£1399**

New X-E2S Body **£549**
£509 Inc. £40 Cashback*
New X-E2S + 18-55mm **£739**
X-T1 Body **£795**
£670 Inc. £125 Cashback*

FUJINON LENSES

90mm f2 R LM WR XF **£749**
£669 Inc. £80 Cashback*
16-55mm f2.8 R LM WR **£849**
£724 Inc. £125 Cashback*
100-400mm f4.5-5.6 R LM OIS WR + 1.4x teleconverter **£1499**
£1374 Inc. £125 Cashback*

Fujifilm Cashback* offer ends 31.01.17



Wex Showroom
Unit B, Frenbury Estate
Off Drayton High Road,
Norwich. NR6 5DP.
Open from 10am daily.

visit wex.co.uk
01603 208761
Call us Mon-Fri 8am-7pm, Sat 9am-6pm, Sun 10am-4pm

• 30-Day Returns Policy[†] • Part-Exchange Available • Used items come with a 12-month warranty^{††}

Canon | **PRO** PARTNER

Pursue perfection – The new EOS 5D Mk IV

From the darkest shadow to the brightest highlight, a 30-megapixel CMOS sensor captures fine detail even in the toughest conditions, with a maximum native sensitivity of ISO 32,000. Shoot Dual Pixel RAW files for post-production adjustments like you've never seen before.

New 5D Mk IV Body £3499

30.4 megapixels **7.0 fps** **Full Frame CMOS sensor**

Canon | **PRO** PARTNER

EOS 760D

£70 Cashback*

24.7 megapixels
5.0 fps
1080p movie mode

760D Body £529

760D Body £529
£459 Inc. £70 Cashback*
750D Body £519
£449 Inc. £70 Cashback*
750D + 18-55mm £549
£479 Inc. £70 Cashback*
750D + 18-135mm £799
£729 Inc. £70 Cashback*
700D Body £419
£379 Inc. £40 Cashback*
700D + 18-55mm IS STM £479
£439 Inc. £40 Cashback*

Canon | **PRO** PARTNER

EOS 80D

£80 Cashback*

24.2 megapixels
7.0 fps
1080p movie mode

NEW 80D From £819

New 80D Body £819
£739 Inc. £80 Cashback*
New 80D + 18-55mm £1029
£949 Inc. £80 Cashback*
New 80D + 18-135mm £1219
£1139 Inc. £80 Cashback*

CUSTOMER REVIEW: EOS 80D + 18-135mm IS STM
★★★★★ 'An excellent step up' Adam – Portsmouth

Canon | **PRO** PARTNER

EOS 7D Mk II

20.2 megapixels
10.0 fps
1080p movie mode

7D Mk II Body £1149

7D Mark II Body £1149

Canon | **PRO** PARTNER

EOS 6D

20.2 megapixels
4.5 fps
1080p movie mode
Full Frame CMOS sensor

£100 Cashback*

6D Body £1149

6D Body £1149
£1049 Inc. £100 Cashback*
6D + 24-105mm £1599
£1499 Inc. £100 Cashback*

Canon | **PRO** PARTNER

EOS 5DS R

50.6 megapixels
5.0 fps
1080p movie mode
Full Frame CMOS sensor

5DS R Body £2999

5DS R Body £2999

Canon | **PRO** PARTNER

EOS 1D X Mk II

20.2 megapixels
16.0 fps
Full Frame CMOS sensor

1D X Mk II Body £4899

New 1D X Mk II Body £4899

Read our 1D X Mk II review on our blog at wex.co.uk/blog

Pre-Loved cameras

Quality used cameras, lenses and accessories with 12 months warranty*

www.wex.co.uk/pre-loved

*Excludes items marked as incomplete or for spares

TriPods

GITZO

GT3542LS-S3
• 146.5cm Max Height
• 9.4cm Min Height

Mountaineer Carbon eXact Tripod:

GT5542LS-S5	£719
GT3542-S3	£619
Systematic-S5 4S XL	£999
GT3542LS-S3	£639

Manfrotto
Imagine More

MT190XPRO3
• 160cm Max Height
• 9cm Min Height

MT190XPRO3 £139
MT190XPRO4 £159
MT190CXPRO3 Carbon Fibre £229
MT190CXPRO4 Carbon Fibre £249
MK055XPRO3 + Xpro Ballhead £199
MBAG75N Tripod Bag £199

Manfrotto
Imagine More

Wex exclusive

Befree One Travel Tripod - Red
• 130cm Max Height
• 49cm Min Height

Aluminium Available in Black, Red, and Grey.....from £99

JOBY

Hybrid GP2B
• 1000g Max Load
• 25.7cm Height

Joby Tripods
Original.....£17
Hybrid.....£29
SLR Zoom.....from £39
Focus GP-8.....from £79

Flashguns & Lighting Accessories

Canon | **PRO** PARTNER

Speedlites:

430EX III-RT £219
£199 Inc. £20 Cashback*

600EX-RT £429

Macrolites:

MR-14EX II £499

MT-24EX £749

Nikon | **Speedlights:**

SB5000 £499

SB700 £239

R1 Close-Up £429

R1C1 £579

SONY | **Flashguns:**

HVL-F43M £249

HVL-F60M £429

OLYMPUS | **Flashguns:**

FL-300R £134.99

FL-600R £279

PENTAX | **Flashguns:**

AF 540 FGZ II £349

AF 360FGZ II £249

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

15 MS-1 £299

SIGMA | **Flashguns:**

EF 610 DG ST £89

EF 610 DG Super £119

EM-140 DG Macro Flash £289

Nissin | **Flashguns:**

i40 £149

Di700 Air £199

SEKONIC

Sekonic L-308s £179

Pro 478DR £369

DigiPro F2 £229

GOSSEN

Flashguns:

26 AF-1 £79.99

44 AF-2 £115

52 AF-1 £209

64 AF-2 £309

Macro flash:

<



wex
photographic

visit **wex.co.uk**
01603 208761

Call us Mon-Fri 8am-7pm, Sat 9am-6pm, Sun 10am-4pm

THE WEX PROMISE: Over 17,000 Products | Free Delivery on £50 or over** | 30-Day Returns Policy†

Follow us on Twitter, Facebook, Google+ and Youtube
for all the latest offers, reviews, news and advice!



DSLR Lenses

Canon | **PRO**
PARTNER

CANON LENSES

EF 20mm f2.8 USM	£449
EF 24mm f1.4 II USM	£1499
EF 24mm f2.8 IS USM	£433
EF 28mm f1.8 USM	£359
EF 28mm f2.8 IS USM	£389
EF 35mm f1.4 II USM	£1799
EF 35mm f2 IS USM	£469
EF 40mm f2.8 STM	£169
EF 50mm f1.2L II USM	£1184
EF 50mm f1.4 USM	£349
EF 50mm f1.8 STM	£106
EF-S 60mm f2.8 USM Macro	£379
EF 85mm f1.2L II USM	£1649
EF 85mm f1.8 USM	£349
EF 100mm f2.8 USM Macro	£373
EF 100mm f2.8L Macro IS USM	£799
EF 300mm f4.0 L IS USM	£1139
EF-S 10-18mm f4.5-5.6 IS STM	£229
£209 Inc. £20 Cashback*	
EF-S 10-22mm f3.5-4.5 USM	£399
£349 Inc. £50 Cashback*	
EF 11-24mm f4L USM	£2699
EF-S 15-85mm f3.5-5.6 IS USM	£579
EF 16-35mm f2.8L Mk II USM	£1199
New EF 16-35mm f2.8L III USM	£2020
EF 16-35mm f4L IS USM	£879
£799 Inc. £80 Cashback*	
EF-S 17-55mm f2.8 IS USM	£699
£649 Inc. £50 Cashback*	
EF-S 18-55mm f3.5-5.6 IS STM Lens	£189
EF-S 18-135mm f3.5-5.6 IS STM	£379
EF-S 18-135mm f3.5-5.6 IS USM	£449
£399 Inc. £50 Cashback*	
EF-S 18-200mm f3.5-5.6 IS	£389

EF 24-70mm f2.8L IS USM II	£1899
EF 24-70mm f4L IS USM	£769
£609 Inc. £160 Cashback*	
EF 24-105mm f3.5-5.6 IS STM	£349
New EF 24-105mm f4L IS II USM	£1065
EF 28-300mm f3.5-5.6 L IS USM	£2249
EF-S 55-250mm f4-5.6 IS STM	£269
£239 Inc. £30 Cashback*	
EF 70-200mm f2.8 L IS USM II	£1849
EF 70-200mm f4L IS USM	£1149
EF 70-300mm f4.0-5.6 L IS USM	£1029
£909 Inc. £120 Cashback*	
EF 100-400mm f4.5-5.6L IS USM II	£1795



NIKON LENSES

10.5mm f2.8 G IF-ED AF DX Fisheye	£585
14mm f2.8 D AF ED Lens	£1389
20mm f1.8 G AF-S ED	£649
24mm f1.4 G AF-S ED	£1789
£1704 Inc. £85 Cashback*	
24mm f1.8 G AF-S ED	£629
28mm f1.8 G AF-S	£559
35mm f1.8 G ED AF-S	£439
40mm f2.8 G AF-S DX Micro	£239
50mm f1.4 G AF-S	£385
£345 Inc. £40 Cashback*	
58mm f1.4 G AF-S	£1349
£1264 Inc. £85 Cashback*	
60mm f2.8 D AF Micro	£409
60mm f2.8 G AF-S ED	£499
85mm f1.8 G AF-S	£430
105mm f2.8 G AF-S VR IF ED Micro	£749
135mm f2.0 D AF DC	£1099
180mm f2.8 D AF IF-ED	£739
300mm f4.0E AF-S PF ED VR	£1489
500mm f4.0E FL AF-S ED VR	£8449
600mm f4.0E FL AF-S ED VR	£9729

10-24mm f3.5-4.5 G AF-S DX	£729
£689 Inc. £40 Cashback*	
16-80mm f2.8-4G ED AF-S DX VR	£860
16-85mm f3.5-5.6 G ED AF-S DX VR	£569
17-55mm f2.8 G ED DX AF-S IF	£1315
£1230 Inc. £85 Cashback*	
18-35mm f3.5-4.5G AF-S ED	£619
£579 Inc. £40 Cashback*	
18-105mm AF-S DX f3.5-5.6 G ED VR	£219
18-140mm f3.5-5.6 G ED AF-S DX VR	£470
18-300mm f3.5-5.6 ED AF-S VR DX	£849
£764 Inc. £85 Cashback*	
24-70mm f2.8 G ED AF-S	£1599
£1514 Inc. £85 Cashback*	
24-85mm f3.5-4.5 AF-S G ED VR	£429
24-70mm f2.8E AF-S ED VR	£1999
£1914 Inc. £85 Cashback*	
28-300mm f3.5-5.6 G ED AF-S VR	£829
55-300mm f4.5-5.6 G AF-S DX VR	£305
70-200mm f2.8G ED AF-S VR II	£1999
£1914 Inc. £85 Cashback*	
70-300mm f4.5-5.6 G ED AF-S IF VR	£499
£459 Inc. £40 Cashback*	
80-400mm f4.5-5.6 G ED AF-S VR	£2089
£2004 Inc. £85 Cashback*	
200-500mm f5.6E AF-S ED VR	£1179
£1139 Inc. £40 Cashback*	

12-24mm f4.5-5.6 EX DG HSM II	£529
17-70mm f2.8-4.0 DC OS HSM	£319
18-250mm f3.5-6.3 DC Macro OS HSM	£279
18-300mm f3.6-6.3 C DC Macro OS HSM	£336
24-35mm f2 DG HSM A	£699
24-70mm f2.8 IF EX DG HSM	£526
70-200mm f2.8 EX DG OS HSM	£729
120-300mm f2.8 OS	£2499
150-600mm f5.0-6.3 S DG OS HSM	£1199
150-600mm f5-6.3 C DG OS HSM	£739

TAMRON

TAMRON LENSES - with 5 Year Manufacturer Warranty

35mm f1.8 SP Di VC USD	£599
45mm f1.8 SP Di VC USD	£599
85mm f1.8 SP Di VC USD	£749
90mm f2.8 SP Di VC USD Macro	£579
180mm f3.5 Di SP AF Macro	£729
10-24mm f3.5-4.5 Di II LD SP AF ASP IF	£377
15-30mm f2.8 SP Di VC USD	£929
16-300mm f3.5-6.3 Di II VC PZD Macro	£429
18-200mm f3.5-6.3 Di II VC	£199
18-270mm f3.5-6.3 Di II VC PZD	£299
24-70mm f2.8 Di VC USD SP	£779
28-300mm f3.5-6.3 Di VC PZD	£599
70-200mm f2.8 Di VC USD	£1099
150-600mm f5-6.3 SP Di VC USD	£829

Canon Cashback* offer ends 18.1.17
Nikon Cashback* offer ends 15.1.17

Photo Bags & Rucksacks



Pro runner BP 350 AW II Backpack

Purpose-built to organise and protect more gear, and provide more options for maneuvering in busy airports and crowded streets.



Pro Runner: BP 350 AW II	£149
BP 450 AW II	£169

Perfect for carrying a compact system camera with 12-40mm lens attached, 3-4 lenses/flashes, an 11" MacBook Air, plus small accessories.



ProTactic BP: 250 AW	£147
450 AW	£199



Manfrotto
Imagine More

Manfrotto Advanced Travel Backpack - Grey
is made up of two compartments; the bottom takes photographic equipment and the top section holds all of your personal belongings.



Advanced Travel	£69
-----------------	-----



Anvil Slim Professional Backpack



Anvil: Anvil Slim	£139
Anvil Super	£139
Anvil Pro	£149

Billingham



Canvas/Leather: Khaki, Black FibreNyte/Leather: Khaki, Sage, Black.	
Digital	£109
Small	£129
Large	£154
Pro Original	£169

Computing



Canon PRO PARTNER	
PIXMA Pro 100S	£375
PIXMA Pro 10S	£529
PIXMA Pro 1	£599



Datacolor Spyder 5 Pro	£149
i1 Display Pro	£189
ColorMunki Smile	£79
Intuos Pro Professional Pen and Touch Tablet	
Small	£179
Medium SE	£219
Large	£379

Digital Compact Cameras

Digital compact camera accessories are available on our website

Canon | **PRO**
PARTNER

16.1 megapixels
65x optical zoom
1080p movie mode



PowerShot G5 X
£579

20.1 megapixels
4.2x optical zoom
1080p movie mode



PowerShot G7 X Mk II
£549

12.8 megapixels
5.0x optical zoom
1080p movie mode



PowerShot G9 X
£349
£324 Inc. £25 Cashback*

PowerShot IXUS 285 HS	£154
PowerShot SX60 HS	£336
PowerShot SX540	£277
PowerShot SX720	£279
PowerShot G1 X Mark II	£499
£469 Inc. £30 Cashback*	
PowerShot G3 X	£669

Canon Cashback* offer ends 17.1.17

RICOH

Theta S Digital Spherical Camera
12 Megapixels with 1080p movie mode and 360° stills



£319

Panasonic Black or Silver



Lumix LX100
£499



Lumix TZ100
£549



Lumix DMC-FZ1000
£599

Lumix TZ60	£249
Lumix TZ70	£269
Lumix FZ200	£279
Lumix TZ80	£329

OLYMPUS

Stylus TG-4
£264



Stylus Tough TG-870
£249
Black



FUJIFILM
Black or Silver

16.3 megapixels
APS-C size sensor



X100T £776

16.3 megapixels



Fuji X70 £499

16.4 megapixels



Fuji X-PRO2 £128

SONY Black

18.2 megapixels
30.0x optical zoom
1080p movie mode



Cyber-Shot HX90V
£269

Cyber-shot WX500	£269
Cyber-shot HX400	£299
Cyber-Shot RX100 II	£439
Cyber-Shot RX100 III	£529
Cyber-Shot RX10	£509
Cyber-Shot RX100 IV	£679
Cyber-Shot RX10 II	£1079

For Sony batteries and cases visit our website



Nikon
Black

16 megapixels
83x optical zoom
1080p movie mode



P900 £479



DJI Mavic Pro Quadcopter Drone from £1099



FREE delivery on orders over £50**

****Based on a 4-day delivery service, UK only.**



cliftoncameras

get in touch,
get support,
get shooting



PROUD SUPPORTERS OF

THE **RPS**
ROYAL
PHOTOGRAPHIC
SOCIETY

Format
International Photography Festival

Buy Now - Pay Nothing for 12 Months, means buy now and pay in full within one year, plus a £60.00 settlement fee and you will be charged absolutely no interest. Should the balance not be paid in full you will automatically enter into a loan agreement with 24 equal payments with a representative APR of 29.8%

Clifton Cameras Ltd is registered in England & Wales 5859660. Registered Office: 28 Parsonage Street, Dursley, GL11 4AA. Clifton Cameras Ltd acts as a credit broker and only offers credit products from Secure Trust Bank PLC trading as V12 Retail Finance. Clifton Cameras Ltd is authorised and regulated by the Financial Conduct Authority. Our registration number is 64436. Credit provided subject to age and status.

www.cliftoncameras.co.uk

email: sales@cliftoncameras.co.uk

E&OE Prices correct at time of print but are subject to change

28 Parsonage Street
Dursley
Gloucestershire
GL11 4AA

tel: 01453 548 128

OPENING HOURS
MON - SAT 10AM - 5:30PM

PARKCameras



Visit our state of the art
stores in Burgess Hill (West Sussex)
and Central London

Visit our website for directions &
opening times for both stores

📷 Experts in photography 📷 Unbeatable stock availability 📷 Competitive low pricing 📷 UK stock

EOS 5D Mark IV

No matter what you're shooting, be assured of uncompromising image quality and a thoroughly professional performance.

12 months 0% finance is available on this camera!
See in store or apply online to learn more.

In stock at **£3,599.00**

Canon EOS M5



Body only + 15-45mm
£1,049.00 **£1,149.00**

Expected November 2016!
FREE Canon EF-EOS M adapter!

Canon EOS 750D



Body only + 18-55mm IS STM
£459.00* **£559.00***

*Prices after £70 cashback from
Canon UK. Offer ends 18.01.17

Canon EOS 80D



Body only + 18-55mm IS STM
£759.00* **£869.00***

*Prices after £80 cashback from
Canon UK. Offer ends 02.01.17

Canon EOS 7D Mark II



Body only + 100-400 L IS II
£1,149.00* **See web**

***SALE OFFER! Ends 02.01.2017**

Canon EOS 6D



Body only + 24-105 IS STM
£1,249.00* **£1,499.00***

*Prices after £100 cashback from
Canon UK. Offer ends 18.01.17

Canon EOS 5D Mark III



Body only + BG-E11 Grip
£2,499.00 **£2,768.00**

Visit us in store or online to see how
you can claim Canon lens rewards!

Canon EOS 5Ds



Body only See website for low
prices on lenses
£2,799.00

FREE G-Technology 3TB Hard Drive
with the EOS 5Ds! See website

Canon EOS 5Ds R



Body only See website for low
prices on lenses
£2,999.00

FREE G-Technology 3TB Hard Drive
with the EOS 5Ds! See website

Canon EOS-1D X Mark II



Body only + LP-E19 Battery
£4,899.00 **£5,038.00***

24 Months interest free finance
available! See website for details

Create your ultimate kit bag with up to
£160 cashback on selected Canon lenses!

See web for details. Available 19.10.16 - 18.01.17

CANON LENSES

14mm f/2.8L II USM	£1,999.00	200mm f/2.0L IS USM	£5,799.00	17-40mm f/4.0L USM	£2,020.00
20mm f/2.8 USM	£449.00	200mm f/2.8L USM/2	£549.00	EF-S 17-55mm f/2.8 IS USM	£749.00
24mm f/1.4L Mk II USM	£1,499.00	300mm f/2.8L USM IS II	£5,799.00	EF-S 18-135mm IS STM	£379.00
24mm f/2.8 IS USM	£433.00	300mm f/4.0L USM IS	£1,139.00	EF-S 18-135mm f/3.5-5.6 IS USM	£449.00
EF-S 24mm f/2.8 STM	£136.00	400mm f/2.8L USM IS II	£8,389.00	EF-S 18-200mm f/3.5-5.6	£389.00
28mm f/1.8 USM	£359.00	400mm f/4.0 DO IS II	£6,999.00	24-70mm f/2.8L II USM	£1,899.00
28mm f/2.8 IS USM	£389.00	400mm f/5.6L USM	£1,099.00	24-70mm f/4.0L IS USM	£769.00
35mm f/1.4L II USM	£1,799.00	500mm f/4.0L IS MK II	£8,299.00	24-105mm f/4L IS II USM	£1,129.00
35mm f/2.0 IS USM	£469.00	600mm f/4.0L IS MK II	£9,615.00	24-105mm f/3.5-5.6 IS STM	£729.00
40mm f/2.8 STM	£169.00	800mm f/5.6L IS USM	£11,899.00	28-300mm f/3.5-5.6L IS	£2,249.00
50mm f/1.2 L USM	£1,184.00	TSE 17mm f/4.0L	£1,999.00	EF-S 55-250mm f/4-5.6 IS STM	£269.00
50mm f/1.4 USM	£349.00	TSE 24mm f/3.5L II	£1,520.00	70-200mm f/2.8L IS II USM	£1,849.00
50mm f/1.8 STM	£106.00	TSE 45mm f/2.8	£1,199.00	70-200mm f/2.8L USM	£1,189.00
EF-S 60mm f/2.8 Macro	£379.00	TSE 90mm f/2.8	£1,239.00	70-200mm f/4.0L IS USM	£1,149.00
MP-E 65mm f/2.8	£849.00	8-15mm f/4L Fisheye USM	£1,199.00	70-200mm f/4.0L USM	£499.00
85mm f/1.2L II USM	£1,649.00	EF-S 10-18mm IS STM	£229.00	70-300mm f/4.0-5.6 IS	£419.00
85mm f/1.8 USM	£349.00	EF-S 10-22mm f/3.5-4.5	£399.00	70-300mm f/4.0-5.6L IS USM	£1,029.00
100mm f/2 USM	£405.00	EF 11-24mm f/4L USM	£2,699.00	70-300mm f/4.0-5.6L IS USM	£499.00
100mm f/2.8 USM Macro	£373.00	EF-S 15-85mm f/3.5-5.6 IS	£579.00	EF 75-300mm f/4.0-5.6 USM III	£259.00
100mm f/2.8L Macro IS	£799.00	16-35mm f/2.8L II USM	£1,199.00	100-400mm L IS USM II	£1,795.00
135mm f/2.0L USM	£949.00	16-35mm f/2.8L III USM	£2,020.00	200-400mm f/4.0L USM	£9,799.00
180mm f/3.5L USM	£949.00	16-35mm f/4.0L IS USM	£879.00	1.4x III Extender	£359.00

Up to £590 cashback available when purchasing
selected lenses with selected Canon DSLRs

Terms and conditions apply. Products can be purchased separately at any time during promo period.
Offer available 23.03.2016 - 31.01.2017. See www.parkcameras.com for details.

PIXMA iP8750



In stock at only
£169.00*

*Price after £30 cashback from
Canon. Ends 18.01.2017

PIXMA PRO-100s



In stock at only
£375.00

For low prices on paper and ink,
visit us in store or online

PIXMA PRO-10s



In stock at only
£529.00

For low prices on paper and ink,
visit us in store or online

D750

Free your vision with the fast, versatile, and agile D750.
In a world where anything is possible, this full-frame
24.3-megapixel powerhouse gives you the freedom to dare.

Body only +24-85 VR +24-120 VR
£1,514.00* **£2,014.00*** **£2,214.00***

*Prices include £85 cashback claimed from Nikon.
See website for details. Ends 22.01.2017

Nikon D5600



+18-55mm VR + 18-140mm VR
£799.00 **£989.00**

NOW IN STOCK!
See website for full details.

Nikon D7200



Body only + 18-105mm VR
£764.00* **£964.00***

*Prices after £85 cashback from
Nikon UK. Offer ends 22.01.17

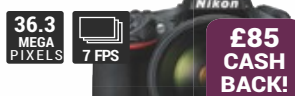
Nikon D610



Body only + 24-85mm VR
£1,279.00 **£1,699.00**

Add a Nikon MB-D12 battery grip
for only £229.00.

Nikon D810



Body only + MB-D12 Grip
£2,314.00* **£2,613.00***

*Prices include £85 cashback from
Nikon UK. Offer ends 22.01.17

Nikon D500



Body only + 16-80mm VR
£1,729.00 **£2,479.00**

Save an extra 5% on accessories!
See website for details.

Nikon D5



XQD Type CF Type
£5,099.00 **£5,499.00**

12 Months interest free finance
available! See website for details

NIKON LENSES

Prices updated DAILY! Visit us in store, online at
parkcameras.com or call our expert team on 01444 23 70 60

AF-G 10.5mm f/2.8G ED DX	£599.00	AF-D 60mm f/2.8 Micro	£429.00	AF-S 10-24mm f/3.5-4.5G	£729.00
AF-D 14mm f/2.8D	£1,329.00	AF-S 60mm f/2.8G Micro ED	£499.00	AF-S DX 12-24mm f/4 G IF-ED	£979.00
AF-D 16mm f/2.8D Fisheye	£699.00	AF-S 85mm f/3.5G DX	£429.00	AF-S 16-80mm f/2.8-4E ED VR	£869.00
AF-S 20mm f/1.8G ED	£669.00	AF-S 85mm f/1.8G	£429.00	AF-S 16-85mm f/3.5-5.6G	£579.00
AF-D 20mm f/2.8	£499.00	AF-S 105mm f/2.8G VR	£749.00	AF-S 17-35mm f/2.8 IF ED	£1,499.00
AF-D 24mm f/2.8D	£379.00	AF-DC 105mm f/2 Nikkor	£879.00	AF-S 17-55mm f/2.8G DX	£1,329.00
AF-S Nikkor 24mm f/1.4G	£1,799.00	AF-D 135mm f/2.0D	£1,149.00	AF-S 18-35mm f/3.5-4.5G	£599.00
AF-D 28mm f/2.8	£259.00	AF-D 180mm f/2.8 IF ED	£749.00	AF-S 18-105mm VR	£219.00
AF-S 28mm f/1.8G	£569.00	AF-D 200mm f/4D IF ED	£1,249.00	AF-S 18-140mm ED VR DX	£429.00
35mm f/2 AF Nikkor D	£269.00	AF-S 200mm f/2G ED VR II	£4,769.00	AF-S 18-200mm ED DX VR II	£534.00
AF-S 35mm f/1.8G ED	£439.00	AF-S 300mm f/2.8G ED VR II	£4,849.00	AF-S 18-300mm f/3.5-6.3 VR	£629.00
AF-S 35mm f1.8G DX	£169.00	AF-S 300mm f/4 D IF-ED	£1,149.00	AF-S 24-85mm VR	£429.00
AF-S 40mm f/2.8G ED	£239.00	AF-S 300mm f/4E PF ED VR	£1,549.00	AF-S 28-300mm ED VR	£799.00
AF 50mm f/1.4D	£259.00	AF-S 400mm f/2.8 FL ED VR	£9,999.00	AF-S 55-200mm f/4-5.6G VR II	£259.00
AF-S 50mm f/1.4G	£389.00	AF-S 500mm f/4E FL ED VR	£8,499.00	AF-S 70-200mm f/2.8 VR II	£1,999.00
AF-D 50mm f/1.8	£119.00	AF-S 600mm f/4E FL ED VR	£10,999.00	AF-S 70-300mm IF ED VR	£499.00
AF-S 50mm f/1.8G	£189.00	AF-S 800mm f/5.6E FL ED VR	£14,799.00	AF-S 200-400mm VR II	£6,149.00

Claim up to £170 cashback on selected Nikon lenses!
Visit www.parkcameras.com/nikon-winter-cashback to learn more.

Epson SureColor SC-P600 A3+ Printer

The SureColor SC-P600 combines exceptional image quality, high-speed
output, and the most complete range of mobile printing capabilities – all
in an affordable and easy-to-use package.

Special price £549.00*

α6300

The Sony a6300 features a newly developed 24.2MP sensor
works with the BIONZ X processor to deliver incredible
images, & 4K video capability.

Body only +16-50mm +16-70mm
£899.00 **£1,097.00** **£1,625.00**

See website to see how you can
SAVE 5% on selected accessories!

Sony RX100 V



In stock at
£999.00*

Spread the cost with
our finance options!
Add a spare Sony NP-BX1 battery
for £35 on mention of this advert

Sony a7s II



In stock at + 24-70 f/2.8 GM
£2,749.00* **£4,708.00***

***SALE OFFER! Ends 02.01.2017**

UP TO £60 CASHBACK

Available on selected Sony lenses.
See in store or online for details.

E-Series

16mm f/2.8 Pancake	£199.00
24mm f/1.8 ZA Carl Zeiss	£889.00
24mm f/2.0 Carl Zeiss T*	£999.00
50mm f/1.8 OSS	£259.00
55mm f/1.8 FE Sonnar T* ZA	£749.00
90mm f/2.8 Macro G FE OSS	£949.00
10-18mm f/4 OSS	£699.00
16-50mm f/3.5-5.6 OSS	£279.00

16-70mm f/4G ZA OSS	£799.00
18-200mm f/3.5-6.3 P. Zoom	£949.00
24-70mm f/4 FE Vario-Tessar T*	£899.00
24-240mm f/3.5-6.3 FE OSS	£849.00
28-70mm f/3.5-5.6 FE OSS	£449.00
28-135mm f/4 G FE PZ OSS	£2,099.00
55-210mm f/4.5-6.3 OSS	£269.00
70-200mm f/4 G FE OSS	£1,249.00

Alpha-Series

30mm f/2.8 SAM 1:1 Macro DT	£169.00
35mm f/1.8 DT	£149.00
50mm f/1.4 Carl Zeiss	£699.97*
11-18mm f/4.5-5.6 DT	£599.00
16-35mm f/2.8 Carl Zeiss T*	£2,200.00
24-70mm f/2.8 II Carl Zeiss T*	£2,000.00
55-200mm f4.0-5.6 SAM DT	£246.00
70-200mm f/2.8 G SSM II	£2,799.00

All prices include VAT @ 20%. For opening times and store addresses, visit www.parkcameras.com/AP.
All products are UK stock. E&OE. * = Please mention "Amateur Photographer" for this special price

Prices correct at time of going to press; Prices subject to change; check website for latest prices.



Visit our website - updated daily
www.parkcameras.com/ap
or e-mail us for sales advice using
sales@parkcameras.com

Call one of our knowledgeable sales advisors

Monday - Saturday (9:00am - 5:30pm)

01444 23 70 60

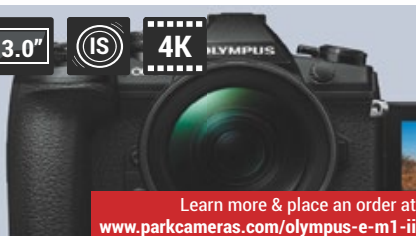


UK's largest independent photo store • Award winning customer service • Family owned & Run

OLYMPUS OM-D E-M1 Mark II

20.4 MEGA PIXELS
15 fps
3.0" IS 4K

Next-generation OLYMPUS engineering has created the Micro Four Thirds camera of the future – today: the new OM-D E-M1 Mark II. An advanced system of innovative technology and features designed to forever change the power of photography.



Learn more & place an order at
www.parkcameras.com/olympus-e-m1-ii

Olympus E-M10 Mark II

16.2 MEGA PIXELS
8 FPS
£75 CASH BACK!

Body only + 14-42mm EZ
£374.00* **£474.00***

*Prices after £75 cashback from Olympus UK. Offer ends 15.01.17

Olympus E-M5 Mark II

16.1 MEGA PIXELS
IS
£75 CASH BACK!

Body only + 12-50mm
£674.00* **£774.00***

*Prices after £75 cashback from Olympus UK. Offer ends 15.01.17

Olympus PEN-F

20.3 MEGA PIXELS
10 FPS

Body only + 17mm f/1.8
£949.00 **£1,099.00**

Get £50 off selected lenses when bought with the PEN-F. Ends 02.01.17



Book a FREE Olympus test drive today!
Ask in store or see www.olympus.eu

Up to £75 cashback available on Olympus Lenses

	You pay	Cash Back	After Cashback
25mm f/1.8	£349.00	£50.00	£299.00
9-18mm f/4.0-5.6 ED	£549.00	£75.00	£474.00
75-300mm 1:4.8-6.7 ED II	£479.00	£75.00	£404.00
14-150mm 1:4.0-5.6 ED II	£549.00	£75.00	£474.00
60mm f/2.8 Macro ED	£429.00	£50.00	£354.00

SIGMA LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on 01444 23 70 60

Sigma MC-11 Mount Converter (Unboxed)



In stock at only
£165.00*

*SALE OFFER! Ends 09.01.2017

Sigma 35mm f/1.4 DG HSM - Canon fit



In stock at only
£499.00*

*SALE OFFER! Ends 09.01.2017

Sigma 150-600mm f/5-6.3 DG OS HSM | C



In stock at only
£699.00*

*SALE OFFER! Ends 09.01.2017

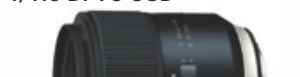
4.5mm f/2.8 Fisheye EX DC	£599.00	300mm f/2.8 APO EX DG	£2,199.00	50-100mm f/1.8 DC HSM Art	£829.00
8mm f/3.5 Circ. Fish EX DG	£599.00	500mm f/4 APO EX DG	£4,999.00	50-500mm f/4.5-6.3 OS HSM	£849.00
15mm f/2.8 Diag F/eye EX DG	£499.00	8-16mm f/4.5-5.6 DC HSM	£499.00	70-200mm f/2.8 APO EX DG OS	£729.00
19mm f/2.8 DN	£119.00	10-20mm f/3.5 EX DC HSM	£289.00	70-300mm f/4.0-5.6 DG Macro	£99.00
20mm f/1.4 DG HSM	£629.00	12-24mm f/4.5-5.6 II DG HSM	£529.00	70-300mm f/4.0-5.6 APO Macro	£149.00
24mm f/1.4 DG HSM	£549.00	17-50mm f/2.8 DC OS HSM	£279.00	120-300mm f/2.8 DG OS HSM	£2,499.00
30mm f/1.4 DC HSM	£299.00	17-70mm f/2.8-4 DC OS	£319.00	150-600mm Cont. + 1.4x	£849.00
30mm f/2.8 DN	£119.00	18-35mm f/1.8 DC HSM	£479.00	150-600mm f/5-6.3 DG S	£1,199.00
35mm f/1.4 DG HSM	£599.00	18-200mm f/3.5-6.3 DC OS HSM	£249.00	150-600mm Sport + 1.4x	£1,299.00
60mm f/2.8 DN	£119.00	18-250mm DC Macro OS HSM	£279.00	300-800mm f/5.6 EX DG HSM	£5,499.00
85mm f/1.4 EX DG HSM	£1,199.00	18-300mm f/3.5-6.3 DC Macro	£336.00	1.4x Teleconverter APO EX DG	£179.00
105mm f/2.8 EX DG OS HSM	£319.00	24-35mm f/2 DG HSM Art	£699.00	1.4x Teleconverter TC1401	£229.00
150mm f/2.8 OS Macro	£649.00	24-70mm f/2.8 IF EX DG	£549.00	2.0x Teleconverter APO EX DG	£199.00
180mm f/2.8 EX DG OS HSM	£1,099.00	24-105mm f/4 DG OS HSM	£599.00	2.0x Teleconverter TC2001	£269.00

Prices marked in blue indicate special sale prices - must end 09.01.2017

TAMRON LENSES

Prices updated DAILY! Visit us in store, online at parkcameras.com or call our expert team on 01444 23 70 60

Tamron SP 85mm f/1.8 Di VC USD



In stock at only
£749.00

Add a Hoya 67mm UV (C) filter for £19 on mention of this advert

Tamron SP 24-70mm f/2.8 Di VC USD



In stock at only
£779.00

Add a Hoya 82mm UV (C) filter for £29 on mention of this advert

Tamron 150-600mm f/5-6.3 Di VC USD G2



Canon / Nikon fit now in stock!
£1,350.00

Visit our website to learn more about this new lens!

SP 35mm f/1.8 Di VC USD	£599.00	16-300mm f/3.5-6.3 Di II VC PZD	£429.00	AF 28-300mm f/3.5-6.3 XR Di LD	£599.00
SP 45mm f/1.8 Di VC USD	£599.00	SP AF 17-50mm f/2.8 XR Di II VC	£399.00	28-300mm f/3.5-6.3 Di VC PZD	£599.00
SP 60mm f/2.0 Di II LD [IF] Macro	£599.00	SP AF 17-50mm f/2.8 XR Di II LD	£399.00	SP 70-200mm f/2.8 Di LD [IF]	£549.00
SP 90mm f/2.8 Di VC USD	£599.00	18-200mm f/3.5-6.3 Di II VC	£299.00	SP 70-200mm f/2.8 Di VC USD	£1,099.00
SP 90mm f/2.8 Di MACRO VC USD	£369.00	18-200mm f/3.5-6.3 Di III VC	£389.00	70-300mm f/4-5.6 Di LD MACRO	£129.00
SP AF 10-24mm f/3.5-4.5 Di II LD	£419.00	18-270mm f/3.5-6.3 Di II VC PZD	£299.00	SP AF 70-300 f/4-5.6 Di VC USD	£299.00
14-150mm f/3.5-5.8 Di III	£439.00	SP 24-70mm f/2.8 Di VC USD	£799.00	SP 150-600mm f/5-6.3 Di VC USD	£829.00
SP 15-30mm f/2.8 Di VC USD	£929.00	SP AF 28-75mm f/2.8 XR Di LD	£399.00		

For even more Tamrac bags at competitive prices, visit us in store or visit www.parkcameras.com/ap

Tamrac Anvil 15 Backpack	£159.00	Tamrac Anvil 27 Backpack	£199.00	Tamrac Stratus 15 Shoulder Bag	£109.00	Tamrac Apache 4.2 Shoulder Bag	£99.95
--------------------------	---------	--------------------------	---------	--------------------------------	---------	--------------------------------	--------

Panasonic LUMIX G80

16.0 MEGA PIXELS
PHOTO
3.0" IS 4K

Wherever your adventure takes you, the G80 packs state-of-the-art 4K Photo capabilities and the latest Dual Image Stabilisation technology into a weather sealed body.

Body only + 12-60mm
£699.00 **£799.00**



Spread the cost with our finance options.
Learn more at www.parkcameras.com/ap

Panasonic GX8

20.3 MEGA PIXELS
MIC/USB-C
£100 CASH BACK!

Body only + 12-60mm
£599.00* **£769.00***

*Prices after £100 cashback from Panasonic UK. Offer ends 09.01.17

Panasonic GX8

16.0 MEGA PIXELS
PHOTO
£100 CASH BACK!

Body only + 14-140mm
£899.00* **£1,249.00***

*Prices after £100 cashback from Panasonic UK. Offer ends 09.01.17

Panasonic LX15

20.1 MEGA PIXELS
PHOTO
In stock

In stock at only
£599.00

Add a Panasonic DMW-BLH7 battery for only £44.99

Panasonic FZ2000

20.1 MEGA PIXELS
PHOTO
NEW!

Stock expected soon!
£1,099.00

Add a Panasonic DMW-BLC12E battery for only £49.00

PANASONIC LENSES

14mm f/2.5 II Pancake	£329.00
20mm f/1.7 II ASPH	£249.00
45mm f/2.8 Macro	£539.00
42.5mm f/1.2 O.I.S	£1,099.00
7-14mm f/4.0 ASPH	£769.00
12-60mm f/3.5-5.6 ASPH	£359.00
14-140mm f/3.5-5.6	£405.00
35-100mm f/2.8 O.I.S	£799.00
45-175mm f/4.0-5.6 O.I.S	£299.00
100-300mm f/4-5.6 O.I.S	£399.00
100-400mm f/4.0-6.3	£1,349.00

See website for even more lenses!

Receive up to an additional **£100 cashback** from Panasonic when purchasing selected lenses with selected G-series bodies. See in store or online for details.

X-T2

24.3 MEGA PIXELS
14 fps
3.0" SD card 4K

The outstanding X-T2 is the flagship model of the X-Series and boasts a 24.3MP sensor without a low-pass filter, 4K video recording, & offers numerous technical improvements over its predecessor, the X-T1.

NOW IN STOCK!! See in store or online to learn more!



Fujifilm X-E2s

16.3 MEGA PIXELS
£40 CASH BACK!

Body only + 18-55mm
£509.00* **£699.00***

*Prices after £40 cashback from Fujifilm UK. Offer ends 31.01.17

Fujifilm X-T1

16.7 MEGA PIXELS
£125 CASH BACK!

Body only + 18-55mm
£670.00* **£924.00***

*Prices after £125 cashback from Fujifilm UK. Offer ends 31.01.17

Fujifilm X-PRO2

24.3 MEGA PIXELS
£100 CASH BACK!

Body only + XF 56mm
£1,249.00* **£2,099.00***

*Prices after £100 cashback from Fujifilm UK. Offer ends 31.01.17

PENTAX K-1

36.4 MEGA PIXELS
5 FPS
3.2" IS 1080p Pro Centre PENTAX

The K-1 features a 36.4 megapixel full-frame sensor with an AA filter simulator, Full HD video, a new SR II 5-axis shake reduction mechanism, and is compatible with numerous lenses.

In stock at only **£1,799.00** Receive a FREE voucher book with over **£1,500 worth of vouchers** to use against selected lenses!



Used Equipment at Park Cameras

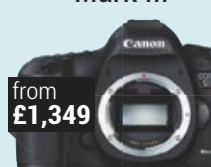
We offer a wide range of used and second-hand cameras, all thoroughly quality checked, tested and cleaned, including a full sensor clean on all cameras. Our quality assurance processes have been established to ensure that when you buy used cameras from Park Cameras the experience is stress and hassle free, and with a six-month warranty on most of our photography equipment, including on second hand cameras and lenses, you can buy with confidence. See below for just some of the products currently in stock!

Canon EOS-1D X



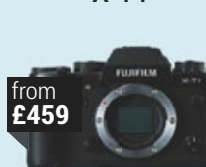
from **£2,399**

Canon EOS 5D Mark III



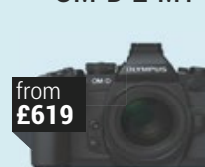
from **£1,349**

Fujifilm X-T1



from **£459**

Olympus OM-D E-M1



from **£619**

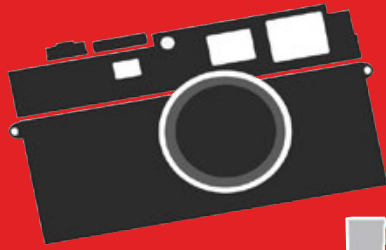
For even more cameras and a variety of lenses, visit www.parkcameras.com/used.

Keep up-to-date with the latest pre-loved cameras, lenses and more by following **@parkcamerasused** Twitter

For a whole range of tips and tricks and news all the latest new products, visit blog.parkcameras.com



■ *Real Shop*
■ *Real People*



■ *Real Knowledge*
■ *Real Cameras*

www.fffordes.com

Canon EOS	
EOS 1N RS Body Only.....	E+ £249
EOS 1N + E1 Booster.....	E+ £129
EOS 1N + BP-E1 Grip.....	E+ £149
EOS 1 + E1 Booster.....	As Seen £79
EOS 5 Body Only.....	E+ £79
EOS 5 Body Only.....	E+ £59
EOS 30E Body Only.....	As Seen £39
EOS RT Body Only.....	Unused £149
10-22mm F3.5-4.5 EFS.....	E+ / E++ £249
14mm F2.8 L USM.....	Exc £449
14mm F2.8 L USM II.....	E+ / Mint- £949 - £1,099
15mm F2.8 EF Fisheye.....	E++ £449
15-85mm F3.5-5.6 IS USM.....	E++ £379
17-40mm f4 L USM.....	E++ / Mint- £399 - £429
17-85mm F3.5-5.6 IS USM.....	E++ £139
17-85mm F4-5.6 IS USM.....	E+ / E++ £139 - £149
18-55mm f3.5-5.6 EFS.....	E++ £49
18-55mm F3.5-5.6 EFS IS.....	E+ / E++ £59 - £79
18-55mm F3.5-5.6 IS STM.....	E++ £79
20mm F2.8 USM.....	E++ £249
20-35mm F3.5-4.5 USM.....	E++ £149
22mm F2 STM.....	Mint- £99
24mm F1.4 L USM.....	E++ £749
24mm F1.4 L USM MkII.....	Mint- £1,189
24mm F3.5 L TSE.....	E+ / Mint £699 - £749
24-105mm F4 L IS USM.....	E+ / E++ £389 - £429
28-70mm F2.8 L USM.....	E+ £349
28-105mm F4-5.6 EF.....	Unused £99
28-300mm f3.5-5.6 L IS USM.....	E++ £1,299
35-105mm F4.5-5.6 EF.....	Mint- £69
35-135mm F3.5-4.5 EF.....	E+ £69
35-135mm F4-5.6 USM.....	E+ £75
40mm F2.8 STM.....	E++ £99
50mm F1.0 L USM.....	E++ £2,199
50mm F1.8 EF II.....	E+ / E++ £49 - £59
50mm F1.8 EF Mk1.....	E+ / E++ £79 - £99
60mm F2.8 EFS Macro.....	E++ £239
70-200mm f4 L USM.....	E+ £329
70-300mm F4.5-5.6 DO IS USM.....	E++ £349 - £399
75-300mm F4-5.6 EF III.....	E++ £69
80-200mm F4.5-5.6 EF II.....	E+ / E++ £39 - £49
85mm F1.2 L USM MkII.....	Mint- £1,149
100mm F2.8 EF Macro.....	E+ £179
100mm F2.8 USM Macro.....	E+ / E++ £249 - £279
135mm F2 L USM.....	E++ / Mint- £549 - £619
300mm F2.8 L IS USM.....	Exc £1,789
300mm F2.8 L USM.....	Exc £1,199
300mm F4 L USM.....	Exc £389
400mm f4 DO IS USM.....	E++ £2,899
500mm F4 L IS USM.....	E++ £3,849
500mm F4.5 L USM.....	E++ £2,189
600mm F4 FD (EOS Mounted).....	E+ £749
600mm F4 L IS USM.....	E++ £4,689 - £5,199
600mm F4 L USM.....	Exc / E+ £2,185 - £2,889
Contax 35-70mm F3.4 MM.....	E++ £279
Contax 35-135mm F3.3-4.5 MM.....	E++ £399
Sigma 10-20mm F4-5.6 DC HSM.....	E+ / Mint- £179 - £219
Sigma 12-24mm F4.5-5.6 EX DG HSM.....	E+ £249
Sigma 12-24mm F4.5-5.6 EX DG HSM MkII.....	E++ £449
Sigma 24-70mm F2.8 EX DG.....	E+ £179
Sigma 50-500mm F4-6.3 Apo DG HSM.....	E++ £399
Sigma 70mm F2.8 EX DG Macro.....	E++ £169 - £179
Sigma 90mm F2.8 AF Macro.....	E++ £99
Sigma 120-400mm F4.5-5.6 APO DG OS HSM.....	E+ £329
Sigma 150mm F2.8 EX DG Macro HSM.....	E++ £299
Sigma 170-500mm F5-6.3 Apo.....	E+ £149
Sigma 180mm F3.5 EX Macro APO.....	E++ £349
Sigma 300mm F2.8 Apo.....	Unused £299
Sigma 300mm F2.8 Apo DG HSM.....	E++ £1,289 - £1,499
Sigma 300mm F4 Apo.....	E+ / E++ £149 - £159
Sigma 400mm F5.6 AF.....	E+ £79
Sigma 400mm F5.6 Apo.....	E+ £79
Sigma 500mm F4.5 Apo EX HSM.....	E+ £1,739
Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	Mint- £259
Tamron 16-300mm F3.5-6.3 DiII VC PZD.....	E++ £319
Tamron 70-300mm F4-5.6 Di.....	E++ £59
Tamron 90mm F2.8 SP AF Macro.....	E+ / E++ £159 - £219
Tamron 200-400mm F5.6 LD.....	E++ £189
Tokina 10-17mm F3.5-4.5 DX Fisheye.....	E++ £319
Tokina 11-16mm F2.8 DX ATX.....	Mint- £329
Tokina 12-24mm F4 ATX PRO SD.....	E++ £199
Tokina 17mm F3.5 ATX Pro.....	E++ £189
Tokina 28-80mm F2.8 ATX Pro.....	E++ £179
Tokina 35mm F2.8 Macro DX ATX.....	E++ £199
Tokina 50-135mm F2.8 DX ATX.....	E++ £299
Tokina 300mm F2.8 ATX SD.....	E+ £599
Sigma 1.4x Apo EX Converter.....	E++ £99
2x EF Extender.....	As Seen / E++ £79 - £159
2x EF II Extender.....	E+ / E++ £159 - £169
2x EF MkII Extender.....	E+ / E++ £149 - £179
Lens Converter FD-EOS.....	Mint- £169
Metz 15 MS-1 Flash.....	E++ £159 - £179
Metz 48AF1 Digital.....	As Seen £39
Metz 50AF1 Digital.....	E++ £79
Nissin Di622 Speedlite.....	E+ £49
220EX Speedlite.....	E+ £35
300EZ Speedlite.....	E+ / E++ £9 - £29
380EX Speedlite.....	E+ £69
420EX Speedlite.....	E+ £59
420EZ Speedlite.....	E+ £25
430EX Speedlite.....	E+ / E++ £89 - £99
430EZ Speedlite.....	E+ / E++ £25 - £29
540EZ Speedlite.....	E+ / E++ £29 - £39
580EX MkII Speedlite.....	E+ / E++ £169 - £189
580EX Speedlite.....	E+ £129 - £139
90EX Speedlite.....	E+ £49
ML3 MacroLite.....	E++ £39
MR-14EX Macro Ringlite.....	E+ / E++ £169 - £179
ST-E2 Transmitter.....	E+ / E++ £59 - £69
ST-E3 RT Transmitter.....	Mint- £199
Novoflex EOS Reverse Adapter.....	E+ £119
Technical Back E with Keyboard.....	Unused £75
Tripod Mount Ring A (W).....	Mint- £49
Tripod Mount Ring All (W).....	E++ £59
Tripod Mount Ring B (B).....	Mint- £49

Digital Mirrorless

Fuji X-Pro2 Body Only.....	Mint- / Mint £1,099
Fuji X-Pro1 Body Only.....	E++ £299
Fuji X-T1 Body Only.....	E+ / Mint- £479 - £519
Fuji X-T1 Graphite Body Only.....	Mint- £549
Fuji X-T10 Black Body Only.....	Mint- £349
Fuji X-T10 Silver Body Only.....	E++ £349
Fuji X-A1 Black Body + 16-50mm XC.....	E++ £239
Fuji X-E1 Black Body Only.....	E+ £159
Fuji X-M1 Body Only.....	E+ £129
Fuji X100T - Black.....	E++ / Mint- £669 - £699
Fuji Finepix X20.....	Mint- £249
Fuji Finepix X10.....	E+ £159
Nikon J1 Black + 10-30mm.....	E++ £149
Nikon J2 + 10-30mm.....	E++ £139
Olympus E-M1 Black Body Only.....	E++ £499
Olympus E-M5 MarkII Titanium Body Only.....	Mint- £679
Olympus E-M5 MkII Body Only - Black.....	E++ £539 - £589
Olympus E-M5 Black Body + RRS Grip.....	E++ £279
Olympus E-M5 Black Body Only.....	E+ £249
Olympus E-P1 + 14-42mm.....	E++ £119
Olympus E-P2 Black Body Only.....	E+ £79
Olympus E-P5 Black Body Only.....	E++ £279
Olympus E-P5 Silver Body Only.....	E+ £279
Olympus E-PL1 Black Body Only.....	E++ £69
Olympus E-PL2 Body Only.....	E++ £129
Olympus EP-1 + 17mm F2.8 + VF1 Finder.....	E+ £195
Panasonic G1 Body Only.....	E+ £49
Panasonic G2 Body Only.....	E++ £69
Panasonic G7 Body Only.....	Mint- £319
Panasonic GF-1 Body Only.....	E++ £55 - £59
Panasonic GF-5 Body Only.....	E++ £79
Panasonic GX7 Body Only.....	As Seen / E++ £249 - £329
Samsung NX10 + 18-55mm.....	E++ £149 - £159
Sony A7R Body Only.....	E++ £949
Sony A7R II Body Only.....	Mint- £2,499

Fuji X Lenses

14mm F2.8 XF.....	E++ £549
16mm F1.4 R WR.....	E++ £579
23mm F1.4 XF R.....	Mint- £589
27mm F2.8 XF.....	E++ £199
35mm F2 XF WR - Black.....	Mint- £269
50-230mm F4.5-6.7 OIS XC.....	E++ £189 - £239
55-200mm F3.5-4.8 OIS XF.....	Mint- £389
Zeiss 12mm F2.8 Touit X.....	Mint- £529 - £549

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko.....	E++ £579
Olympus 11-22mm F2.8-3.5 Zuiko.....	E++ £199 - £229
Olympus 12-60mm F2.8-4 ED SWD.....	E+ / E++ £249 - £349
Panasonic 14-150mm F3.5-5.6 Asph.....	E++ £489
Olympus 14-42mm F3.5-5.6 Zuiko.....	E+ £39
Olympus 14-54mm F2.8-3.5 Zuiko.....	E+ / E++ £119 - £129
Samyang 16mm F2.0 ED AS UMC CS.....	Mint- £249
Olympus 18-180mm F3.5-6.3 Zuiko.....	E++ £175 - £199
Olympus 35mm F3.5 Macro Zuiko.....	E++ £99
Olympus 40-150mm F3.5-4.5 Zuiko.....	E++ £89
Olympus 40-150mm F4-5.6 ED Zuiko.....	E++ £49
Olympus 50-200mm F2.8-3.5 SWD.....	E++ / Mint- £399 - £429
Olympus 50mm F2 ED Macro Zuiko.....	E++ £199 - £249
Olympus 70-300mm F4-5.6 ED Zuiko.....	E++ £219
Sigma 105mm F2.8 EX DG Macro.....	E++ £169
Olympus EC14 Tele Converter.....	E++ £199
Olympus EC20 2x Tele Converter.....	E++ £229

Micro 4/3rds Lenses

Olympus 7-14mm F2.8 PRO M.Zuiko ED.....	E++ £789
Panasonic 7-14mm F4 G Vario.....	E++ £549
Olympus 9-18mm F4-5.6 M.Zuiko ED.....	Mint- £389
Olympus 12-40mm F2.8 M.Zuiko.....	E+ / E++ £499 - £549
Walimex 12mm F2.2 CS NCS.....	Mint- £219
Panasonic 14-42mm F3.5-5.6 Asph OIS.....	E++ £69
Olympus 14-42mm F3.5-5.6 M.Zuiko II R.....	Mint- £79
Panasonic 14-55mm F3.5-5.6 ASPH G Vario.....	E+ / E++ £99 - £129
Panasonic 15mm F1.7 DG ASPH.....	E++ £329
Olympus 15mm F8 Body Cap Lens.....	Mint- £45
Panasonic 17mm f1.8 M.Zuiko Black.....	Mint- £299
Olympus 17mm F2.8 M.Zuiko.....	E++ / Mint- £129
Sigma 19mm F2.8 DN - A.....	E++ £89
Voigtlander 25mm F0.95 Nokton.....	E+ £439
Olympus 25mm F1.8 M.Zuiko.....	Mint- £229
Panasonic 35-100mm F4-5.6 OIS Asph G.....	Exc / E+ £99 - £129
Olympus 40-150mm F2.8 M.Zuiko Pro.....	E++ £839
Olympus 40-150mm F4-5.6 ED M.Zuiko.....	E++ £99
Panasonic 42.5mm F1.2 Asph OIS.....	Mint- £849 - £889
Panasonic 45-200mm F4-5.6 OIS.....	E++ £169
Panasonic 45mm F2.8 DG Asph Macro.....	E+ / Mint- £359 - £399
Olympus 75-300mm F4.8-6.7 ED II M.Zuiko.....	E++ £319
Olympus 75-300mm F4.8-6.7 ED M.Zuiko - Black.....	Mint- £299
Olympus MC-14 1.4x Teleconverter.....	Mint- £199

Sony NEX Lenses

10-18mm F4 E OSS.....	E++ £539
18-200mm F3.5-6.3 OSS.....	E++ £399
24mm F1.8 E.....	E++ £589
28-70mm F3.5-5.6 FE OSS.....	E++ £279
35mm F2.8 FE ZA.....	E++ / Mint- £419 - £449
50mm F1.8 OSS.....	Mint- £189
70-200mm f4 G OSS FE.....	Mint- £989
Zeiss 50mm F2 Loxia.....	Mint- £589

Digital SLR Cameras

Canon EOS 1D MKIV Body Only.....	As Seen / E++ £799 - £1,499
Canon EOS 1D MKIIN Body Only.....	E+ £249
Canon EOS 1D MkII Body Only.....	As Seen / E+ £199 - £299
Canon EOS 5DS Body Only.....	Mint- £2,399
Canon EOS 5D MkII Body + BG-E6 Grip.....	E+ £749
Canon EOS 6D Body Only.....	E+ £899 - £989
Canon EOS 7D + BG-E7 Grip.....	E+ £469
Canon EOS 7D Body Only.....	E+ £379
Canon EOS 20D Body Only.....	E+ £79
Canon EOS 300D + BG-E1 Grip.....	As Seen £49
Canon EOS 300D Body Only.....	As Seen £45
Canon EOS 350D Body Only.....	E+ £59
Canon EOS M3 + 18-55mm + EF-EFM Mount.....	Mint- £339
Nikonolita Dynax 7D + VC-7D Grip.....	As Seen £99
Nikon D4S Body Only.....	E++ / Mint- £3,399
Nikon D4 Body Only.....	Exc / E++ £2,199 - £2,499
Nikon D2X Body Only.....	As Seen / E+ £299 - £349
Nikon DF + 50mm F1.8 G.....	Mint- £1,849
Nikon D610 Body Only.....	E++ £1,079

Nikon D600 Body Only.....	E++ £679
Nikon D300S Body Only.....	E+ £269
Nikon D80 Body Only.....	E+ £99
Nikon D50 Body Only.....	E+ £59
Nikon D40X Body Only.....	E+ £49
Nikon D7200 Body Only.....	Mint- £639
Nikon D7100 Body Only.....	E+ / E++ £439 - £439
Nikon D7000 IR Body Only.....	E++ £579
Nikon D5500 + 18-55mm VR AF-P.....	Mint- £449 - £489
Olympus E30 Body + HLD4 Grip.....	E++ £249
Olympus E300 Body + HLD3 Grip.....	E++ £79
Olympus E620 + 14-42mm + 40-150mm.....	E++ £339
Pentax K3 + 18-55mm WR.....	Mint- £549
Pentax K3 Body Only.....	E++ £479
Pentax K3 Body Only + D-BG5 Grip.....	E++ £549
Samsung NX300 + 16mm F2.4.....	E++ £179
Sony A200 + 18-70mm.....	E+ £99

Leica M Series

M Monochrom Black Body Only.....	E++ / Mint £2,999 - £3,449
M-P Black Body + Multifunction Grip.....	E+ £3,689
M (240) Chrome Body Only.....	E+ £3,099
M-E Anthracite Body Only.....	E++ £2,349
M9 Black Body Only.....	E++ £2,199
M6 Platinum + 50mm F1.4.....	Mint £6,389
M6 Titanium + 35mm F1.4 asph 6bit.....	E++ £3,489
MP 0.72x Chrome Body Only.....	E++ £2,199
M7 0.72x Black Body + M Motordrive.....	E+ £1,499
M7 0.72x Black Body Only.....	E+ / E++ £1,349 - £1,499
M7 0.72x Chrome Body Only.....	E++ £1,399
M3 Chrome Body Only.....	Exc / E+ £449 - £549
M2 Chrome Body Only.....	E+ £449
Konica Hexar RF Limited Edition.....	Mint £2,449
Konica Hexar RF + 50mm F2 + Flash.....	E+ £749
16/18/21mm F4 Tri Elmar + Finder.....	E+ / Mint- £2,749 - £2,949
21mm F1.4 Asph M Black 6bit.....	E++ £3,649
21mm F2.8 Asph M Black.....	E++ £1,189
21mm F2.8 M Black.....	Exc / E++ £789 - £1,089
21mm F2.8 M Black + Finder.....	E+ £999
21mm F2.8 M Black 6bit.....	E++ £1,099
21mm F4 Chrome + Finder.....	E+ £1,099
21mm F2.8 Asph M Black.....	Exc / E++ £949 - £1,199
28/35/50 F4 Tri Elmar.....	E++ £2,249
28mm F2 Asph M Black.....	E+ £1,399
28mm F2.8 M Black.....	E+ £689
35mm F1.4 Asph M Black.....	E+ £1,689
35mm F2 Asph M Black.....	E++ £1,489
35mm F2.5 M Black 6bit.....	E++ £749
50mm F0.95 Asph M 6bit - Black.....	E+ £5,989
50mm F1.4 Black.....	E+ £1,299
50mm F2 Collapsible.....	As Seen £199
50mm F2 M Black.....	E++ £899
50mm F2 M Black 6bit.....	E+ £949
50mm F2.5 M Black 6bit.....	E++ / Mint- £719 - £749
50mm F2.8 Elmar.....	E+ / E++ £279 - £299
50mm F2.8 M Black.....	Mint- £599
65mm F3.5 Elmar.....	E+ / E++ £219 - £279
65mm F3.5 Elmar + 16464k Tube.....	E+ £349
75mm F2.4 M Black 6bit + Hood.....	Mint- £1,149
75mm F2.5 M Black 6bit.....	E++ £719
90mm F2 Apo M Black.....	E++ £1,649
90mm F2 M Black.....	E++ £799 - £949
90mm F2.5 Black 6 BIT + Hood.....	E++ £799
90mm F2.8 Black.....	As Seen £149 - £199
90mm F2.8 Chrome.....	As Seen / E+ £179 - £249
90mm F2.8 M Black.....	E+ / E++ £749 - £799
90mm F4 C Elmar.....	E++ £199
90mm F4 Collapsible.....	As Seen / E+ £139 - £179
90mm F4 Collapsible.....	E+ / E++ £249 - £299
90mm F4 Elmar.....	As Seen / E+ £99 - £149
90mm F4 Elmar E39.....	E+ £199
Minolta 90mm f4 I Rokkor.....	E++ £249
90mm F4 Macro M Set 6bit.....	E++ / Mint- £1,749 - £1,799
135mm F2.8 Black.....	Exc / E++ £169 - £299
135mm F2.8 M Black.....	E++ £299
135mm F4 Black.....	E+ £289
135mm F4 Chrome.....	E+ £249
135mm F4.5 Hektor.....	As Seen £39 - £49
135mm F4.5 Hektor + Tubes.....	As Seen £119
1.25x Viewfinder Magnifier.....	E+ / Mint- £119 - £139
18mm Chrome Viewfinder.....	E++ £379
21/24/28mm Viewfinder - Black.....	E++ £225 - £239
24mm Black Viewfinder.....	E+ / E++ £169 - £179
Motor M.....	E++ £249
Rapid Winder M + Grip.....	E+ £299
Universal Wide Angle Finder M.....	E++ £349 - £379
M8 Hand Grip - Black 14471.....	E++ £79 - £89
M9 Handgrip - Steel Grey.....	E+ £79
Multi Function Handgrip M240 14495.....	E+ £329
R-Adapter M (14642).....	E++ £189

Nikon AF

F5 Body + DA-30 Action Finder.....	E+ £349
F5 Body Only.....	E+ £249 - £299
F100 Body Only.....	E+ £129
F90X + MB10 Grip.....	Exc £39
F801S Body + MF20 Databack.....	Exc £29
F801S Body + MF21 Back.....	E+ £59
F801S Body Only.....	E+ £29
F601 Date Body Only.....	E++ £29
F601 Body Only.....	E+ / E++ £29 - £35
12-24mm F4 G AFS DX ED.....	E++ £379 - £389
16-35mm F4 G AFS ED VR.....	E++ / Mint- £769 - £799
16-85mm F3.5-5.6 G ED VR AFS DX.....	E+ / E++ £279
17-35mm F2.8 ED AFS.....	E+ / E++ £499
17-55mm F2.8 G AFS DX IFED.....	E+ / E++ £379 - £399
18mm F2.8 AFD.....	E++ £599
18-55mm F3.5-5.6 G AF-P DX VR.....	E++ / Mint- £69
18-200mm F3.5-5.6 G AFS DX VR.....	E++ £179
18-200mm F3.5-5.6 G AFS DX VR II.....	E++ £349
18-300mm F3.5-5.6 AFS DX VR.....	E++ £399
20mm F2.8 AFD.....	E++ £299 - £349
20-35mm F2.8 AFD.....	E+ £449
24mm F1.4 G AFS ED.....	E+ / Mint- £879 - £949
24mm F2.8 AFD.....	E++ £239 - £249
24mm F2.8 AFN.....	E++ £169
24mm F3.5 ED PC-E.....	E+ £1,089
24-50mm F3.3-4.5 AFD.....	E++ £119
24-70mm F2.8 AFS VR ED.....	Mint- £1,589

24-70mm F3.5-5.6 IX.....	E+ £39
24-85mm F3.5-4.5 G AFS VR.....	E++ £269 - £279
24-120mm F3.5-5.6 ED AFD.....	E++ £129 - £149
24-120mm F4 AFS G ED VR.....	Mint- £589 - £649
28mm F2.8 AF.....	E++ £139
28mm F2.8 AFD.....	E+ £159
28-105mm F3.5-4.5 AFD.....	E+ / E++ £119 - £129
35mm F1.4 G AFS.....	E++ £1,049
35-70mm F3.3-4.5 AF.....	E+ £39
45mm F2.8 D PC-E ED Micro.....	E++ £1,149
50mm F1.4 AFD.....	E+ / E++ £159 - £189
50mm F1.4 G AFS.....	E+ / E++ £179 - £239
50mm F1.8 AFD.....	E++ £79
50mm F1.8 G AFS.....	E++ £129
55-200mm F4-5.6 AFS DX G VR.....	E++ £99
60-180mm f4-5.6 IX.....	E++ £49
60mm F2.8 AFD Micro.....	E++ £229
70-180mm F4.5-5.6 AFD Micro.....	E++ £799 - £889
70-200mm F2.8 G AFS ED VR.....	E+ £719
70-200mm F2.8 G AFS ED VR II.....	E++ £1,449
70-200mm F4 G AFS ED VR.....	E++ / Mint- £789 - £879
70-210mm F4-5.6 AF.....	E++ £79
70-210mm F4-5.6 AFN.....	E+ £69
70-300mm F4-5.6 AFG.....	E+ / E++ £59
70-300mm F4-5.6 ED AFD.....	E+ / E++ £79 - £159
70-300mm F4-5.6 G AFS VR.....	E+ / E++ £269 - £299
75-240mm F4.5-5.6 AFD.....	E+ / E++ £49 - £59
75-300mm F4.5-5.6 AFD.....	E+ £79
80-200mm F2.8 ED AFD.....	E+ / E++ £399 - £449
80-400mm F4.5-5.6 AFD VR.....	E++ £429 - £449
85mm F1.4 AFD.....	E+ £469
105mm F2.8 AFD.....	E+ / E++ £549
105mm F2.8 AFD.....	E++ £349
105mm F2.8 AFS G VR Micro.....	E++ / Mint- £539 - £549
135mm F2 D AF DC.....	Mint- £799
180mm F2.8 ED AF.....	Exc / E+ £199 - £299
180mm F2.8 ED AFD.....	E++ £449
200mm F2 G AFS VR.....	E++ £1,979
200-400mm F4 G AFS VR II.....	Mint- £3,499
200-400mm F4 G VR AFS IFED.....	E+ / E++ £1,799 - £2,499
300mm F2.8 G AFS ED VR.....	E+ £2,389
300mm F2.8 G AFS ED VR II.....	E++ £2,999 - £3,189
300mm F2.8 IF ED AFS.....	E++ £1,849
300mm F2.8 IFED AF.....	E+ £1,099
300mm F2.8 IFED AF-I.....	E++ £1,489
300mm F4 AF ED.....	E+ / E++ £349 - £399
300mm F4 AFS IFED.....	E+ / E++ £589 - £639
500mm F4 G AFS VR IF ED.....	E+ / Mint- £4,349 - £4,489
500mm F4 P IFED AIS + TC16A Converter.....	E+ £1,049
Samyang 24mm F1.4 AE ED AS UMC.....	Mint- £359
Samyang 35mm F1.4 AE AS UMC.....	E+ £279
Schneider 90mm F4.5 PC-TS Makro.....	E++ £1,499
Sigma 4.5mm F2.8 EX DC Fisheye HSM.....	E++ £499
Sigma 10-20mm F4-5.6 DC HSM.....	E+ £199
Sigma 12-24mm F4.5-5.6 EX DG HSM.....	E++ £299
Sigma 17-70mm F2.8-4 DC Macro HSM.....	E++ £149
Sigma 28mm F1.8 EX DG.....	E++ £179
Sigma 28-70mm F2.8 D.....	E++ £99
Sigma 50-150mm F2.8 Apo HSM II.....	E+ £329
Sigma 50-500mm F4-6.3 Apo DG.....	E+ £399
Sigma 70-300mm F4-5.6 Apo DG.....	E++ £59
Sigma 70-300mm F4-5.6 DG Macro.....	E++ £49
Sigma 105mm F2.8 D Macro.....	E++ £169
Sigma 150mm F2.8 EX DG Macro HSM OS.....	E++ £499
Sigma 150-500mm F5.6-6.3 Apo DG OS HSM.....	Mint- £449
Sigma 180mm F3.5 EX Macro Apo.....	E++ £349
Sigma 180mm F5.6 Apo Macro.....	E++ £189
Sigma 500mm F4.5 Apo EX DG HSM.....	E++ £1,599
Tamron 10-24mm F3.5-4.5 Di II LD Asph.....	E++ £249
Tamron 18-270mm F3.5-6.3 Di II VC PZD.....	E+ £149
Tamron 24-70mm F2.8 Di VC USD.....	Mint- £549
Tamron 28-300mm F3.5-6.3 XR Di VC.....	E++ £279
Tamron 90mm F2.8 SP Di Macro.....	E++ £199
Tamron 90mm F2.8 SP Macro AF.....	E++ £159
Tamron 180mm F3.5 Di 1:1 Macro AF.....	Mint- £539
Tamron 200-400mm F5.6 AF LD.....	E++ £169
Tokina 12-24mm F4 ATX PRO SD.....	E++ £199 - £329
Tokina 20-35mm F2.8 ATX Pro.....	E++ £199
Tokina 35mm F2.8 Macro DX ATX.....	E++ £229
Tokina 80-200mm F2.8 ATX Pro.....	E+ £349
Tokina 80-400mm F4.5-5.6 ATX D.....	E++ £199
Vivitar 28-70mm F2.8 Series 1.....	Unused £119
Zeiss 18mm F3.5 ZF.2.....	E++ £699
Zeiss 21mm F2.8 ZF.....	E++ £729
Zeiss 25mm F2 ZF.2.....	Mint- £849
Zeiss 35mm F1.4 ZF.2.....	E++ / Mint- £929 - £949
Zeiss 50mm F1.4 Milvus ZF.2.....	Mint- £749
Zeiss 55mm F1.4 Otis Apo ZF.2.....	E++ £2,249
Zeiss 85mm F1.4 ZF.....	Mint- £649
Zenit 16mm F2.8 MC.....	E++ £129
Sigma 2x Apo EX DG Converter.....	E+ / E++ £89 - £99
Kenko 2x Converter Pro300.....	Mint- £79
Teleplus 2x MC7 Converter.....	E++ £45
TC-20 EII AFS Converter.....	E++ £149
TC-20 EIII AFS Converter.....	E++ £249
TC-20E Converter.....	E++ £119 - £129
TC-20EII Converter.....	E+ / E++ £159 - £179
Nissin Di866 Flashgun MkII.....	Mint- £129
R1C1 Speedlight Commander Set.....	E++ / Mint- £379 - £399
SB21B Ringflash.....	E++ / Mint- £99 - £179
SB22 Speedlight.....	E+ £35
SB24 Speedlight + SC17 Cord.....	E++ £49
SB25 Speedlight.....	E+ / E++ £39 - £49
SB27 Speedlight.....	E+ £49
SB28 Speedlight.....	E+ £49 - £59
SB400 Speedlight.....	E++ £79
SB50DX Speedlight.....	E+ / E++ £45 - £49
SB700 Speedlight.....	E+ / E++ £139 - £159
SB800 Speedlight.....	Exc £99
SB80DX Speedlight.....	E+ £59 - £79
SB900 Speedlight.....	E+ £169
SD8 Battery Pack.....	E++ £30
SU800 Wireless Commander.....	E++ £189



Prices
correct
when
compiled.
E&OE.

T: 01463 783850

E: info@ffordes.com

Largest Used Equipment *Specialists* Since 1960

WE WANT



YOUR EQUIPMENT

Time for a spring clean or a change of system?

We always require top quality camera equipment, no outfit too large or small.

For your quote - please email or ring us with details of your equipment.

E: info@ffordes.com T: 01463 783850

The ORIGINAL commission sale specialists. We also PART EXCHANGE and BUY FOR CASH

PART-EXCHANGE WELCOME

WE PART EXCHANGE, BUY FOR CASH OR COMMISSION SALE

FAIR PRICES OFFERED ~ QUOTED QUICKLY ~ COLLECTION CAN BE ARRANGED

For speediest response please email your equipment details to... info@mifsuds.com



CHOOSE MIFSUDS FOR...

DSLR, Mirrorless, Bridge Cameras

from brands such as Canon, Nikon, Fuji, Panasonic



CHOOSE MIFSUDS FOR...

Lenses, Flash, Converters

from brands such as Canon, Nikon, Sigma, Tamron



CHOOSE MIFSUDS FOR...

Tripods, Monopods, Heads, Bags

from brands such as Manfrotto, Lowepro, Vanguard



CHOOSE MIFSUDS FOR...

Binoculars, Telescopes

from brands such as Opticron, Vanguard, Steiner, Canon, Olympus, Bushnell



CHOOSE MIFSUDS FOR...

Filters, Books

from brands such as Hoya, Cokin, Sigma, Kenko



For latest pricing please take a look at our website,

www.mifsuds.com

but for great advice please ring or visit us



Although we are the best stocked dealer in the West Country, we cannot always have every item listed in stock at all times, so we are happy to reserve new & used items for customers planning to visit. Prices correct 14/12/2016 but subject to change without notice. See website for up to date prices. E&OE.

Website altered daily inc. manufacturers cashback & promotions

www.mifsuds.com

Subscribe to our newsletter - email your address to info@mifsuds.com.

QUALITY USED EQUIPMENT. See website for full list. Call us to check condition. 6 Month warranty on most secondhand.

Used Canon EOS 5D MKIII body box



£1399/1799

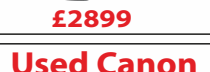
A workhorse full frame camera ideally suited to both amateur and professional users

Used Canon EOS 1DX body box



£2299/2799

Used Canon EOS 5D MKIV body box



£2899

Used Canon 1D MKIV body box



£1299/1499

Used Canon 5D MKII body



£599/899

Used Canon 16-35 f2.8 USM LII



£899

Used Canon 100-400mm f4.5/5.6 L IS USM



£899

Used Canon 300mm f2.8 LI IS USM



£2799

Used Canon 300mm f4 LI IS USM box



£849

Used Canon 500mm f4 LI IS USM



£4499

BRONICA ETRS 645 USED

40 F4 MC.....	£149
50 F2.8 E.....	£149
75 F2.8 PE.....	£149
105 F3.5.....	£99
135 F4 PE M- box.....	£249
150 F3.5 E.....	£99
150 F3.5 PE M- Box.....	£149
200 F4.5 PE.....	£199
E14 or E42 ext tube ea.....	£49
120 RFH.....	£69
Polaroid Back.....	£39
AEIII prism.....	£199
Plain prism.....	£59
Rotary prism.....	£99
Angle viewfinder E.....	£129
Winder early.....	£79
Speed Grip E.....	£39
Tripod adapter E.....	£39
Winder early.....	£49
Metz SCA 386.....	£49

BRONICA SQ 6x6 USED

SQA + 80 + back + prism	£249
40 F4 S.....	£299
50 F3.5 PS.....	£299
50 F3.5 S.....	£149
110 F4.5 PS macro.....	£399
135 F4 PS M.....	£229
150 F3.5 S.....	£79
150 F4 PS.....	£149/199
180 F4.5 PS.....	£399
200 F4.5 PS M- box.....	£199
2x PS converter M.....	£179
135N back.....	£119
SQA Polaroid back.....	£59
SQAI 120 RFH.....	£79
SQA 120 RFH.....	£49
SQAI prism late.....	£299
45° Prism box.....	£129
Plain Prism S Boxed.....	£69
AE Prism Early.....	£79
ME Prism Finder.....	£69
Metz SCA 386.....	£49
Pro shade S.....	£59
Lens Hood 65-80.....	£20
SQAI Motorwinder.....	£149
Speed grip S.....	£69

CANON DIGITAL AF USED

1DX MKII body.....	£4499
1DX body box.....	£2299/2799
1D MKIV body.....	£1299/1499
1D MKIII body.....	£699
7D body.....	£499
5D MKIV body box.....	£2899
5D MKIII b/o box £1399/1799	
5D MKII body.....	£799
5D MKI body box.....	£499
60D body.....	£399
50D body.....	£299
30D body.....	£129
500D body.....	£199
450D body.....	£149
G3X.....	£479
EVF-DC1 for G3X.....	£169
BG-E2.....	£39
BG-E2N.....	£49
BG-E4 box.....	£69
BG-E5.....	£49
BG-E6.....	£89
BG-E7.....	£89
BG-E8.....	£69
BG-E9 box.....	£79
BG-E11.....	£169
BG-E13.....	£119
BG-E16 box.....	£149

CANON AF USED

EOS 1V body M- box.....	£699
EOS 3 body M- box.....	£299
EOS 1n body.....	£149
EOS 30/5 body each.....	£69
EOS 650 body.....	£39
EOS 600 body.....	£39
EOS 50/300V body each.....	£29
EOS 500N/1000 b/o each.....	£29
10-18 F4.5/5.6 IS STM.....	£159
10-22 F3.5/4.5 U.....	£279
16-35 F2.8 USM LII.....	£899
16-35 F2.8 USM LI.....	£749
17-40 F4 L.....	£449
17-55 F2.8 EFS IS USM.....	£449
17-85 F4/5.6.....	£199
24 F3.5 TSE MKI box.....	£749
24-70 F2.8 L USM box.....	£799
24-85 F3.5/4.5 USM.....	£149
24-105 F4 L.....	£599
28 F1.8 USM box.....	£259
28 F2.8.....	£129
28-90 F3.5/5.6.....	£79
28-135 F3.5/5.6 IS USM.....	£199
50 F1.2 L USM box.....	£999
50 F1.4 USM.....	£239
50 F2.5 macro.....	£149
55-250 F4/5.6 EFS.....	£139
60 F2.8 USM EFS mac.....	£279
70-200 F2.8 IS USM LI.....	£999
70-200 F2.8 USM L.....	£799
70-200 F4 U L.....	£399
70-300 F4/5.6 L IS UE699/849	
70-300 F4/5.6 DO IS U.....	£399
70-300 F4.5/5.6 IS USM.....	£299
75-300 F4/5.6 MKII.....	£99
85 F1.8 M.....	£219
100 F2.8 USM box.....	£319
100-400 F4.5/5.6 L IS U.....	£899
135 F2 L M- box.....	£549

180 F3.5 L mac.....	£899
300 F2.8 LI IS U.....	£2799
300 F4 L IS USM box.....	£849
400 F4 DO ISII L U.....	£5799
400 F5.6 L box.....	£799
500 F4 LI IS USM.....	£4499
Lifesize converter.....	£99
12mm ext tube II box.....	£59
25mm ext tube II box.....	£99
1.4x extender MKIII.....	£279
1.4x extender MKII.....	£239
2x extender MKIII.....	£249
2x extender MKII.....	£219
2x extender MKI.....	£169
Teleplus 2x DG conv.....	£89
Kenko ext tube set DG.....	£89
PB-E2 drive M- box.....	£199
PB-E2 drive fits EOS1/3.....	£149

SIGMA CAP USED

10-20 F4/5.6 HSM box	£219
12-24 F4.5/5.6 EX DG.....	£399
17-70 F2.8/4 DC.....	£129
18-125 F3.8/5.6 OS DC.....	£149
120-300 F3.5/6.3 HSM OS.....	£149
24-70 F2.8 HSM.....	£469
28-135 F3.8/5.6.....	£99
50 F1.4 EX DG Art.....	£499
50 F1.4 EX DC.....	£249
50 F2.8 EX macro.....	£149
50-500 F4/6.3 EX DG.....	£399
70-200 F2.8 EX DG.....	£399
105 F2.5 EX DG OS box.....	£269
120-300 F2.8 DG OS.....	£199
Sport box.....	£1899
120-300 F2.8 EX DG.....	£749
120-400 F4/5.6 DG.....	£399
150 F2.8 EX DG OS mac.....	£499
150-500 F5/6.3 HSM.....	£499
150-600 F5/6.3 DG OS.....	£999
170-500 F5/6.3 APO DG.....	£299
180 F3.5 EX DG HSM mac.....	£399
1.4x or 2x EX DG conv ea.....	£149
1.4x or 2x EX conv ea.....	£99
Kenko Pro 300 1.4x conv.....	£99
Kenko ext tubes.....	£79

OTHER CAP USED

TAM 18-270 F3.5/6.3 VCII	£169
TAM 28-75 F2.8 XR Di.....	£199
TAM 28-300 F3.5/6.3 PZD	£399
TAM 70-300 F4/5.6.....	£99
TAM 90 F2.8.....	£249
TAM 150-600 F5/6.3 USDE649	
TAM 200-500 F5/6.3.....	£449

CANON FLASH USED

ST-E3 transmitter box.....	£189
ST-E2 transmitter.....	£79
MR-14EX ringflash.....	£349
MT-24EX ringflash.....	£549
380EX.....	£69
430EXII.....	£169
550EX.....	£149
580EX box.....	£179
600EX RT box.....	£279

CONTAX 645 AF USED

CONTAX 35mm AF USED

CONTAX MF USED

FUJI DIGITAL USED

45 F2.8.....	£499
90 F2.8.....	£299
28-70 F3.5/4.5 MM.....	£169
X-Pro2 body box.....	£1099
X-T1 body graphite box.....	£499
X-T1 body black.....	£449/499
X-T10 body box.....	£379
X-E2s body silver.....	£369
10-24 F4.....	£599
16-55 F2.8 box.....	£699
18-55 F2.8/4 XF.....	£399
27 F2.8 XF box.....	£199
35 F1.4 R box.....	£399
50-230 F4.5/6.7 XC box.....	£169
55-200 F3.5/4.8 R.....	£449
60 F2.4 macro box.....	£429
1.4x converter.....	£269
X-T1 vertical grip.....	£99

HASSELBLAD XPAN USED

HASSELBLAD 6x6 USED

500C body chrome.....	£199
WLF late.....	£110
WLF chrome late.....	£99
WLF early.....	£49
Sports viewfinder.....	£69
Chimney.....	£89
A12 chrome latest.....	£299
A12 late blk/chr.....	£129
Polaroid back tatty.....	£79
50 F4 CF FLE.....	£849
80 F2.8 CF.....	£479
140-280 F5.6 CF.....	£799
150 F4 chrome serviced.....	£199
250 F5.6 CF.....	£399
Ext tube 21, 55 each.....	£39
Vivitar 2x conv.....	£49
Pro shade 6093.....	£99
Lens hoods various.....	£20/50

LEICA DIGITAL USED

LEICA SLR USED

LEICA OPTICS USED

TELEVID APO 77

+ eyepiece.....

£799

Televit 77 + 20x60.....	£649
Trinovid 10x42.....	£649
Ultravid 8x32 HD.....	£849

LIGHTMETERS USED

Minolta Flashmeter V.....	£199
Polaris.....	£99
Sekonic L308.....	£99
Sekonic L408.....	£149

MAMIYA 645 MF USED

645 Prol TL + 80 + prism	
+ winder box.....	£399
Plain prism (645 Super).....	£39
Polaroid Back HP401.....	£29
Polaroid back.....	£29
120 Insert.....	£20
HA401 120 RFH Box.....	£49
120 Back.....	£39
Winder.....	£79
45 F2.8 N.....	£199
55-110 F4.5 box.....	£299
120 F4 macro.....	£269
150 F2.8 A.....	£199
150 F3.5 N.....	£79
150 F3.8 NL leaf.....	£299
210 F4 N M.....	£79
TAM 10-24 F3.5/4.5 Dill.....	£239
TAM 18-200 F3.5/6.3.....	£99
TAM 70-300 F4.5/5.6.....	£99
Di box.....	£79
TAM 90 F2.8.....	£179/249
Teleplus 1.4x conv.....	£69
Teleplus 2x conv.....	£79
Kenko 1.4x Pro 300DG.....	£149
Min 5200I.....	£29
Min 5400HS.....	£39
Min 5600HSD M.....	£99

NIKON DIGITAL AF USED

D4s body box.....	£3699
D4 body box.....	£2499
D3X body box.....	£1999
D3s body box.....	£1499/1799
D3 body box.....	£1199
D2xs body.....	£399
D2x body.....	£349
D800 body.....	£1399
D700 body box.....	£699
D600 body box.....	£799
D300s body box.....	£429
D300 body box.....	£299
D200 body box.....	£149
D7000 body.....	£299/349
D5500 body box.....	£479
D5000 body.....	£169
D90 body.....	£199
D50 body.....	£79
MBD-15 grip.....	£169
MBD-14 grip.....	£179
MBD-12 grip.....	£229
MBD-10 grip M- box.....	£149
MBD-10 grip.....	£89
MBD-100.....	£39
MBD-200.....	£69
Coolpix P900 compact.....	£399

MAMIYA 7 RF 6x7 USED

50 F4.5 L + VF.....	£699
80 F4.5 L M- box.....	£699
150 F4.5 M.....	£399

MAMIYA RB 6x7 USED

Pro SD + 127 KL + WLF

+ back M.....

£649

Pro S + 90 + WLF + back £449

Pro S body.....

£149

Pro S body scruffy.....

£99

Plain prism late.....

£199

WLF.....

£79

Chimney.....

£99

120 645V back.....

£99

50 F4.5.....

£199

127 F3.5 KL.....

£299

180 F4.5.....

£149

Pro SD ext tube 2 82mm.....

£99

Pro SD ext tube 1 45mm.....

£99

Ext tube 2.....

£49

MAMIYA RZ 6x7 USED

RZ Proll + 90 + WLF

+ 120 RFH.....

£499

RZ Pro body.....

£149

120 RFH Pro II.....

£99

120 RFH Pro I.....

£49

Polaroid back.....

£79

FE701 prism.....

£299

WLF.....

£79

Winder II.....

PART-EXCHANGE WELCOME

WE PART EXCHANGE, BUY FOR CASH OR COMMISSION SALE

FAIR PRICES OFFERED ~ QUOTED QUICKLY ~ COLLECTION CAN BE ARRANGED

For speediest response please email your equipment details to... info@mifsuds.com

Canon EOS 1DX MKII

Full Frame

Body only
price
£4797



Canon EOS 5D MKIV

Full Frame

Body only
price
£3299



Canon EOS Full Frame Bodies

EOS 5DsR body.....£2699
EOS 5Ds body.....£2499
EOS 5D MKIII body.....£2498
EOS 6D body.....£1447

Canon EOS 7D MKII

APS-C

Body only
£1197



Canon EOS 80D

APS-C

Body only
£998



Plus 18-55 STM **£1079**
Plus 18-135 STM **£1298**

Canon EOS 750D

APS-C

Body only
£528



Plus 18-55 STM **£628**
Plus 18-135 STM **£798**

Canon EOS 760D

APS-C

Body only
£548



Canon EOS M5

APS-C

Body only
£1049



Plus 15-45 **£1149**
Plus 18-150 **£1399**

Canon EOS M3

APS-C

M3 + 15-45
£438



Canon EOS M10

APS-C

Body only
£199



Plus 15-45 **£288**

Canon EOS M LENSES

11-22 f4/5.6 IS STM.....£317
15-45 f3.5/6.3 IS STM.....£219
18-55 f3.5/5.6 IS STM.....£199
18-150 f3.5/6.3 IS STM.....£429
22 f2 STM.....£198
28 f3.5 Macro IS.....£289
55-200 f4.5/6.3 IS STM.....£268

CANON EF-S

NON FULL FRAME LENSES

10-18 F4.5/5.6 IS STM.....£228
18-55 F3.5/5.6 IS STM no box **£169**
18-135 F3.5/5.6 IS U Nano.....£448
18-135 F3.5/5.6 IS STM no box **£349**
24 F2.8 STM.....£138

CANON EF

FULL FRAME LENSES

8-15 F4 L USM Fisheye.....£979
11-24 F4 L USM.....£2649
16-35 F2.8 L USM MKIII.....£2249
16-35 F4 L IS USM.....£877
17-40 F4 L USM.....£539
20 F2.8 USM.....£447
24 F1.4 L II USM.....£1478
24 F2.8 IS USM.....£429
24 F3.5 L II TSE.....£1598
24-70 F2.8 L II USM.....£1897
24-70 F4 L IS USM.....£747
24-105 F3.5/5.6 IS STM.....£368
24-105 F4 L IS USM MKII.....£1049
28 F2.8 IS USM.....£387
35 F1.4 USM LII.....£1798
35 F2 IS USM.....£397
40 F2.8 STM.....£168
50 F1.2 L USM.....£1249
50 F1.4 USM.....£3328
50 F1.8 STM.....£108
70-200 F2.8 IS LII USM.....£1848
70-200 F2.8 non IS L USM.....£1097

70-200 F4 L IS USM.....£1018

70-200 F4 L USM.....£648

70-300 F4/5.6 L IS USM.....£997

70-300 F4/5.6 IS USM II.....£498

70-300 F4/5.6 IS USM.....£329

85 F1.8 USM.....£348

100 F2.8 IS L USM macro.....£749

100 F2.8 Macro USM.....£369

100-400 F4.5/5.6 IS LII U.....£1789

200-400 F4 IS L USM.....£9797

200 F2.8 II L USM.....£649

300 F2.8 IS L USM II.....£5777

300 F4 L IS USM.....£1138

400 F2.8 IS L USM II.....£8997

400 F4 DO II IS USM.....£6777

400 F5.6 L USM.....£1098

500 F4 IS L U II.....£8297

600 F4 IS L USM II.....£10444

1.4x III converter.....£358

2x III converter.....£318

12mm EF MKII ext tube.....£69

25mm EF MKII ext tube.....£128

CANON FLASH & DSLR GRIPS

430EX III RT Speedlight.....£238

600EX-RT II Speedlight.....£538

BG-E20 (fit 5D MKIV).....£328

BG-E16 (fit 7D MKII).....£195

BG-E18 (fit 750/760D).....£99

BG-E14 (fit 80D).....£137

BG-E13 (fit 6D).....£169

Nikon D5

Full Frame

Body only
price
£4797



Nikon D500

APS-C

Body only price
£1728



Nikon D5600

APS-C

Plus 18-55 AF-P **£798**
Plus 18-140 VR **£989**



Nikon D3400

APS-C

Body only **£348**
Plus 18-55 AF-P **£438**



Nikon DSLR Cameras APS-C Format

D7200 Body only.....£848
D7200 + 18-105 VR.....£1087
D5500 Body only.....£578
D5500 + 18-55 VR II.....£648
D5500 + 18-140 VR.....£797

Nikon D750

Full Frame

Body only
£1597
Plus 24-120 f4 VR **£2297**



Nikon D810

Full Frame

Body only
£2398



NIKON DX

NON FULL FRAME LENSES

10.5 F2.8 DX Fisheye.....£599
10-24 F3.5/4.5 AFS G.....£729
16-80 F2.8/4 AFS ED VR.....£858
16-85 F3.5/5.6 AFS VR.....£568
18-105 F3.5/5.6 AFS G no box **£239**
18-140 F3.5/5.6 AFS VR.....£458
18-300 F3.5/6.3 AFS VR.....£628
35 F1.8 AFS G.....£178
40 F2.8 AFS G macro.....£238

NIKON FX

FULL FRAME LENSES

14-24 F2.8 AFS G ED.....£1638
16-35 F4 AFS VR.....£1018
18-35 F3.5/4.5 AFS G.....£618
19 F4 PC E ED.....£3297
20 F1.8 AFS G ED.....£647
24 F1.4 AFS.....£1788
24 F1.8 AFS G ED.....£628
24-70 F2.8 AFS G ED VR.....£1598
24-85 F3.5/4.5 AFS VR.....£428
24-120 F4 AFS G ED VR.....£897
28 F1.8 AFS.....£598
28-300 F3.5/5.6 AFS VR.....£828
35 F1.4 AFS G.....£1578
35 F1.8 AFS G.....£438
50 F1.4 AFS G.....£377
50 F1.8 AFS G.....£188

60 F2.8 AFS.....£498

70-200 F2.8 AFS VR II.....£1898

70-200 F4 AFS G ED VR.....£1178

70-300 F4.5/5.6 AFS VR.....£497

70-300 F4.5/6.3 AFP VR.....£349

70-300 F4.5/6.3 AFP non VR.....£299

80-400 F4.5/5.6 AFS G VR.....£2079

85 F1.4 AFS G.....£1347

85 F1.8 AFS G.....£428

105 F1.4 AFS E ED.....£2048

105 F2.8 AFS VR macro.....£748

200-500 F5.6 AFS E ED VR.....£1178

300 F2.8 AFS ED VR II.....£4897

300 F4 AFS E PF ED VR.....£1497

400 F2.8 G E FL ED VR.....£10398

500 F4 E AFS FL ED VR.....£8447

600 F4 E AFS FL ED VR.....£9699

TC14EIII converter.....£428

TC17EIII converter.....£347

TC20EIII converter.....£394

NIKON FLASH & GRIPS

SB500 flash.....£194

SB700 flash.....£238

SB5000 flash.....£489

MBD-17 (fit D500).....£327

MBD-16 (fit D750).....£249

MBD-15 (fit D7200).....£229

MBD-12 (fit D810/800/E).....£329

MBD-11 (fit D600/610).....£189

SIGMA

10-20 F3.5 EX DC HSM.....£329

12-24 F4.5/5.6 II DG.....£529

17-50 F2.8 EX DC OS.....£279

18-35 F1.8 DC HSM Art.....£519

18-300 F3.5/6.3 DC mac OS.....£335

20 F1.4 DG HSM Art.....£629

24 F1.4 DG HSM Art.....£599

24-35 F2 DG HSM Art.....£699

24-70 F2.8 EX DG.....£526

35 F1.4 DG HSM Art.....£599

50 F1.4 EX DG HSM Art.....£570

50-100 F1.8 DC HSM Art.....£829

70-200 F2.8 EX DG OS.....£729

105 F2.8 EX DG OS HSM.....£318

150 F2.8 EX DG OS.....£649

150-600 F5/6.3 OS Cont.....£739

150-600 F5/6.3 OS Sport.....£1199

TC1401 converter.....£228

TC2001 converter.....£269

USB Lens dock CAF/NAF.....£38



X-T2
Body Black
£1398
Plus 18-55
£1647

X-Pro2
Body only
£1347

FUJIFILM X SYSTEM

X-T10 + 18-55mm.....£715
X-T10 body Blk/silv.....£449
X-E2S + 18-55mm.....£729
X-E2S body.....£548
10-24mm F4 XF.....£766
14mm F2.8 XF R.....£788
16mm F1.4 XF.....£797
16-55mm F2.8.....£898
18mm F2 XF.....£449
18-55mm F2.8/4 OIS.....£618
18-135mm F3.5/5.6 XF.....£649
23mm F1.4 XF.....£788
23mm F2 XF R WR.....£418
27mm F2.8 XF.....£328
35mm F1.4 XF.....£448
35mm F2 R WR.....£347
50-140mm F2.8 R OIS.....£1328
50-230mm F4.5/6.7 XC OIS.....£247
55-200mm F3.5/4.8 OIS XF.....£597
56mm F1.2 R APD.....£1158
56mm F1.2 XF.....£797
60mm F2.4 XF.....£578
90mm F2 R LM WR.....£797
100-400 F4/5.6 OIS WR.....£1439
1.4x XF TC WR.....£299
2x XF TC WR.....£349
11mm or 16mm Ext tube ea.....£64
VPB-XT2 Vertical grip.....£297
VPB-XT1 Vertical grip.....£119
EF-200 TTL Flashgun.....£98
EF-42 TTL Flashgun.....£168
EF-X20 TTL Flashgun.....£168
EF-500 TTL Flashgun.....£449

TAMRON

16-300 F3.5/6.3 Di II VC PZD.....£428

18-200 F3.5/6.3 Di II VC.....£189



150-600 F5/6.3 VC USD G2.....£1349

150-600 F5/6.3 SP VC USD.....£828

Kenko Converters

1.4x Pro 300 converter.....£159

2x Pro 300 converter.....£159

Auto ext tube set.....£109.99



Although we are the best stocked dealer in the West Country, we cannot always have every item listed in stock at all times, so we are happy to reserve new & used items for customers planning to visit. Prices correct 15/12/2016 but subject to change without notice. See website for up to date prices. E&OE.

Website altered daily inc. manufacturers cashback & promotions

www.mifsuds.com

Subscribe to our newsletter - email your address to info@mifsuds.com.

Visit us for what is possibly the best selection of new and used stock in the U.K.

May we take this opportunity to thank all of our customers who supported us throughout the year. We sincerely hope we can be of help and service to you in the year to come.

Wanted Urgently! Part exchange or CASH waiting

Canon

Canon L series lenses but especially 400mm, 500mm and 600mm.

EOS 1Dx MKI, II, EOS 1D MKI, II, EOS 1D MKIII, IV, EOS 5D MKI, II, EOS 5D MKIII, IV, EOS 7D MKI, II, EOS 6D etc bodies.

EOS 1v, EOS 3 film bodies etc

Nikon

Nikon AFS series lenses but especially 400mm, 500mm and 600mm.

D4s, D4, D3X, D3s, D3, D810, D800, D800E, D750, D700, D610, D600, D7200 etc bodies. F6, F5, F4, F4s film bodies etc

FUJIFILM

Fuji X series lenses of all focal lengths.

X-T2, X-T1, X-T10, X-Pro2, X-Pro1, X-Pro, X-E2s, X-e2, X-E1 etc bodies.

X100T, X100S, X100, X70, X30, X20, X10 etc.

SONY

Sony lenses for both the A and E series of cameras.

A900 II, A900, A850, A99 II, A99, A77 II, A77, A68, A65, A57, A58, A7R II, A7R, A7 II, A7, A6500, A6300, A6000, NEX 7, NEX 5N, NEX 5 etc bodies. RX10 MKII, RX10 etc.

OLYMPUS

Olympus lenses for 4/3rds and Micro 4/3rds cameras.

OM-D E-M1 II, OM-D E-M1, OM-D E-M5 II, OM-D E-M5, OM-D E-M10 II, OM-D E-M10 etc bodies. OM-4T, OM-2SP, OM-2n, OM-2, OM-1n, OM-1 film bodies etc.

Panasonic

Panasonic lenses for Micro 4/3rds cameras.

GH3, GH2, GH1, G7, G5, G3, G1, GF-8, GF-7, GF-6, GF-5, GF-3, GF-2, GF-1 etc bodies.

LX10, LX100, LX7, LX5, FZ2000, FZ1000, FZ300, FZ200 etc.

PENTAX®

Pentax autofocus lenses.

K-1, K-3 II, K-3, K-70, K-7, K-5 IIs, K-5 II, K-5, K-500, K-50, K-30 etc bodies.

MZ-60, MZ-50, MZ-30, MZ-10, MZ-7, MZ-6, MZ-5n, MZ-5, LX, MX, ME Super film bodies etc.

Leica LEICA

Leica lenses for R and M series cameras.

M, M Monochrom, M9, M8 etc bodies. Q, X-Vario, X-2, X-1, X etc. MP, M7, M6, M5, M4, M3, M2, M1, R9, R8, R7, R6, R5, R4, R3 film bodies etc.

Medium Format BRONICA

ETRS & SQ series cameras & lenses

FUJIFILM

GS, GW, GX617 series C, CM, CX, SWC, H6D, H5D series cameras and lenses

Mamiya

ZD, 645D, 645AF, 645, RB, RZ, 7 II, 7, 6 series cameras and lenses

PENTAX

645Z, 645D, 645N II, 645N, 645, 67II, 67, 6x7 series cameras, and lenses

Rollei

ALL TLR models

FULL PRODUCT LISTINGS AVAILABLE ON WEBSITE - UPDATED DAILY. FREE COURIER DELIVERY FOR NEW ITEMS ORDERED ON-LINE (U.K. Mainland only)

EST. 1998 – FREE 2 YEAR WARRANTY – UK STOCK – AWARD WINNING SERVICE - IMPARTIAL ADVICE

SIGMA

ART | LENSES

SIGMA

3 YEAR UK WARRANTY

For registration and conditions log on to www.sigma-imaging-uk.com/warranty



SIGMA 85mm F1.4 DG HSM | Art

The Sigma 85mm f1.4 ART DG HSM Lens is a fast F1.4 prime lens that is designed to deliver only the best in optical resolution and sharpness. A newly designed Hyper Sonic Motor delivers fast, quiet and stable autofocus.

Compatible with the Sigma MC-11 Adapter & USB Dock.

NEW
£1199


SIGMA 12-24mm F4 DG HSM | Art

This ultra-wide angle zoom is designed for image quality. Low Dispersion glass minimises distortion as much as possible, as well as chromatic aberration and flare. A constant F/4 aperture makes it a full 1 stop brighter than similar lenses and is a first for this newly revised lens.

Compatible with the Sigma MC-11 Adapter & USB Dock.

NEW
£1649

£299
SIGMA 30mm F1.4 DC HSM | Art

£579
SIGMA 50mm F1.4 DG HSM | Art

£599
Sigma 24mm f1.4 DG HSM | Art

£39
SIGMA USB Dock - Canon/Nikon

£199
SIGMA MC-11 EF To E Mount Converter

£39.99
From
Sigma UV Weather Resistant Filter

E. & O. E. Prices correct at the time of publication & subject to change. Items online & instore vary. More information please call 01438 367619.

JANUARY SALE

A New Year of inspiration
with magazine subscriptions
from just £13.99

Celebrate 2017 with our fantastic January sale.
Whatever your interest we've got the perfect
subscription for you with **over 50 brands**, and all
without breaking the bank.

Women, Fashion & Beauty

From fabulous high street fashion to celebrity style
and beauty tips, we've got all the inspiration a
woman needs.



12 issues Save £30



12 issues Save £29



51 issues Save £62



50 issues Save £14

Sports & Hobbies

From golf to cycling and sailing to gardening.
Whatever they're into, we're onto it.



13 issues Save £24



12 issues Save £21



13 issues Save £22



51 issues Save £52

House & Home

Hot properties, cool kitchens, country gardens
– if they've got a passion for all-things home,
step inside.



12 issues Save £23



12 issues Save £30



12 issues Save £28



12 issues Save £24

Country & Equestrian

Fuel their love of the great outdoors, with essential
reads for hunting, eventing, fishing and countryside
enthusiasts.



12 issues Save £20



51 issues Save £45



52 issues Save £53



12 issues Save £14



Subscribe online at
magazinesdirect.com/jan02



0330 333 1113
Quote code: CPE6
7 days a week from 8am to 9pm (UK time)



Complete
the coupon
below

Complete this coupon and send to: **FREEPOST Time Inc (No further address needed. No stamp required – for UK only)**

Your details

Mr/Mrs/Ms/Miss: Forename: _____
Surname: _____
Email: _____
Address: _____
Postcode: _____
Home Tel No: (inc. area code) _____
Mobile No. _____
Date of Birth:
Magazine title: _____ £

I would like to send a gift to:

Please also fill out 'Your Details' opposite. To give more than one subscription,
please supply address details on a separate sheet.
Mr/Mrs/Ms/Miss: Forename: _____
Surname: _____
Address: _____
Postcode: _____
Magazine title: _____ £
Total order amount: £

Choose from 2 easy ways to pay:

1. I enclose a cheque/postal order made payable to Time Inc. (UK) Ltd, for
£ _____
2. Please debit £ _____ from my:
☐ Visa ☐ Visa Debit ☐ MasterCard ☐ Amex
Card No:
Expiry Date:
Signature: _____ Date: _____
(I am over 18)

Offer open to new UK subscribers only. Final closing date for all orders is **2nd February 2017**. Please allow up to six weeks for delivery of your first subscription issue. The full subscription rate is for one year and includes postage and packaging. If the magazine changes frequency, we will honour the number of issues paid for, not the term of the subscription. For enquiries and overseas rates contact help@magazinesdirect.com or call +44 (0)330 333 4333. For full terms and conditions visit www.magazinesdirect.com/terms. We will process your data in accordance with our Privacy Policy (www.timeincuk.com/privacy). By providing your information, you agree to be contacted by Time Inc. (UK) Ltd, publisher of the above magazines and other iconic media brands, with information about our goods and services and those of our carefully selected third parties. Please tick here if you do not wish to receive these messages: ☐ by email and/or SMS ☐ by post and/or telephone ☐ about carefully selected third party goods and services.

CPE6

Collectable Cameras

Simon & Julie Chesterman

4x5 120mm f6.8 Schneider Angulon lens.....	£99	Minolta Vectis 25-150 mm Zoom lens. Mint, caps, hood.....	£19
4x5 90mm f6.8 Schneider Angulon, in Prontor-S shutter.....	£89	Minolta Vectis 80-240mm Apo Zoom lens. Mint, caps, hood.....	£19
4x5 Sinar Monorail Wide Angle bag bellows. VGC.....	£39	Minolta Vectis S-1 APS + BP-S1 and 22-80mm zoom Mint....	£29
4x5 Sinar P Monorail outfit: Camera / 150 Symmar / case / film holders / dark cloth / cable release: VGC Just add film!.....	£389	Minolta X-300 body, silver. VGC and working well.....	£35
4x5 Toyo 67/45 High quality Roll Film holder, 6x7 on 120.....	£69	Minox B waist level finder, nice all metal type, excellent.....	£19
Balda Baldina, 35mm crf. 2.9 Radionar / Prontor SVS.....	£25	Minox B, late "Honeycomb" meter version. Near mint.....	£99
Billingham 225 outfit case in Tan Nyltex. VGC.....	£89	Minox Binocular Attachment, for B etc New, unused, boxed.....	£25
Billingham 335 outfit case, early example in Tan Nyltex.....	£50	Minox CD 25 APS compact camera. 25/f4 Minotar lens.....	£19
Bronica EC / S2A etc fit set of ext tubes. Nr mint boxed.....	£25	Minox Minosix meter. Lovely looking but reads low, cased.....	£29
Bronica EC / S2A etc fit Vivitar MC 2X teleconverter.....	£29	Minox model B, subminiature for 8x11 with case & chain.....	£59
Bronica EC 45 degree prism finder model C, VGC, boxed.....	£59	Miranda Bayonet 135mm f2.8 Miranda ED lens. Excellent.....	£25
Bronica ETR / S / Si 150mm f3.5 MC lens. VGC.....	£69	Miranda Bayonet 35mm f2.8 Auto Miranda lens. Very nice.....	£25
Bronica S2, complete. WLF, Nikkor lens, 120 back, VGC.....	£229	Miranda Bayonet 80-200mm f3.5 Miranda EC Zoom lens.....	£35
Bronica S2A roll film holder. Silver. 6x6 on 120/220.....	£29	Miranda Screw mount 135mm f3.5 F.C. Lens.....	£19
Bronica SQ Polaroid back, VGC.....	£29	Miranda Sensorex, rare Black + 50 f1.8 Auto Miranda lens.....	£69
Bronica SQ-AM. With meter prism, 80/2.8, 120 6x6 back.....	£249	Nikon AF 170-500mm f5-6.3 AF-D Sigma APO zoom lens.....	£279
Canon 514XL Super 8 camera, with 9-45mm zoom lens.....	£49	Nikon AF 28mm f2.8 AF Nikkor lens, nick in filter ring, OK.....	£79
Canon Dial Rapid for 24x18 in Rapid cassettes. VGC.....	£99	Nikon AF fit Tamron 28-200mm f3.8-5.6 Asph Zoom lens.....	£49
Canon EF (EOS) fit AF Tubes: 13, 21, 31mm. Mint, boxed.....	£29	Nikon Ais 55mm f2.8 Micro Nikkor lens VGC, serviced.....	£119
Canon EF body. Overall VGC and working well.....	£99	Nikon Coolpix 990, Mint, boxed, ideal for Digiscoping.....	£39
Canon EF-S 18-55mm f3.5-5.6 II for DSLR.....	£39	Nikon Life Touch Zoom 70WS AF zoom compact camera.....	£19
Canon EX-EE. With 50mm f1.8 Canon EX lens. Meter u/s.....	£29	Nikon Macro Speedlight SB-21, with F3 power pack AS-12.....	£89
Canon FD 100-200mm f5.6 S.C. zoom lens. Vgc.....	£29	Nikon Nikons II / Calypso dive camera, well used, working.....	£79
Canon FD 35-70mm f4 lens. Near mint, boxed, with caps.....	£29	Nikon non-Ai 35mm f2.8 Mir-67 Perspective Shift lens.....	£39
Canon FD 80-200mm f4 FD bayonet lens.....	£29	Olympus Auto Eye CRF, with 4.5cm f2.8 D.Zuiko lens.....	£25
Canon FD fit 400mm f5.6 Sigma Telephoto lens Grey finish.....	£69	Olympus IS-300 35mm bridge camera. Excellent, boxed.....	£29
Canon FD fit 70-300mm f4.5-5.8 Carl Zeiss Jenazoom II.....	£29	Olympus Mju I AF compact camera. 35mm f3.5 Prime lens.....	£29
Canon LTM (39 screw) 13.5cm f4 Serenar lens. c.1948.....	£59	Olympus Mju II Zoom 170 AF compact, 38-140 ED lens.....	£29
Contax / Yashica fit 135mm f2.8 Yashica ML lens. VGC.....	£29	Olympus Mju II Zoom 170 AF compact. 38-170 ED lens.....	£35
Contax / Yashica fit 28mm f2.8 Super Paragon lens. VGC.....	£25	Olympus OM 135mm f3.5 E.Zuiko Auto-T lens. With caps.....	£29
Contax 137 MD Quartz body, VGC, new body covers.....	£59	Olympus OM black real leather ever ready case. VGC.....	£29
Contax 139 Quartz body, VGC, Brown reptile body covers.....	£59	Olympus OM T10 macro ring flash, with T Power Control 1.....	£29
Contax 139 winder, VGC.....	£25	Olympus OM T32 flash, Nice example, working well.....	£29
Contax TLA-30 flash. Excellent condition with Pouch.....	£35	Olympus OM Vfinder 2. Good condition working well.....	£29
Coronet Vogue bakelite folding camera. For 127, with case.....	£59	Olympus OM2-n, chrome, with 50mm f1.8 Zuiko lens.....	£59
Ensign Carbine no.7, 6x9 on 120, with 10.5cm f4.5 Tessar.....	£39	Olympus Stylus (Mju I) AF compact. 35mm f3.5 Prime lens.....	£29
Ensign Cupid camera. Charming and unusual camera.....	£49	Panasonic SDR-S50 camcorder. Mint, boxed, 32gb card.....	£49
Ensign Ensignette, No.1 Aluminium model. Good condition.....	£25	Pentax 8x30 prism binoculars. Excellent condition, cased.....	£39
Ensign Ensignette, No.2 Aluminium model. Good condition.....	£29	Pentax K 75-150mm f4 SMC-M Zoom lens. Excellent.....	£29
Ensign Midget, model 33. VGC with slip case.....	£39	Pentax K Rear Converter K T6-2X, excellent condition.....	£39
Ensign Selfix 820. 6x9 or 6x6 on 120. 105/3.8 Ross Xpres.....	£69	Pentax KA 28-80mm f3.5-4.5 Zoom lens.....	£29
Epson Stylus Photo R3000 A3 printer + lots of A3 paper.....	£289	Pentax KA 35-70mm f3.5-4.5 SMC-A zoom lens. V nice.....	£29
Fed 3, crf camera for 35mm, with 52mm f2.8 N-26m lens.....	£39	Pentax LX fit FE-1 Waist Level Magni-Finder. Near Mint.....	£69
Fed type 1a / 1b Transitional model, Serial number 7099.....	£299	Pentax LX fit System Finder FB-1 + Action Eyepiece FC-1.....	£79
Gossen Sixtar 2 meter, Late all black model. In VGC.....	£29	Pentax MX winder, good working order.....	£25
Gossen Bisix light meter. Near mint, boxed, instructions.....	£19	Pentax P30, with 50mm f2 SMC Pentax-A lens. Excellent.....	£49
Gossen Lunasix 3 meter, in grey finish. VGC with case.....	£29	Pentax Ref Converter, right angle finder, fits SV, S1a etc.....	£29
Gossen Lunasix 3, black. Excellent example, working well.....	£39	Petri Flex fit 28mm f3.5 Petri CC Auto lens. Scalloped.....	£29
Hasselblad 180mm f4 Carl Zeiss CF Sonnar lens. VGC.....	£369	Polaroid ProPack folding camera, takes Fuji pack film.....	£39
Hasselblad 40mm f4 Carl Zeiss CF Distagon lens. VGC.....	£799	Praktica Bayonet Macro Focus slide 961 344 mint, boxed.....	£20
Hasselblad fit 2x Converter, Vivitar. Near mint, cased.....	£49	Quantum Turbo 2x2 power pack: boxed, exc++ nikon lead.....	£99
Hasselblad Pistol grip, suits most F and C models. VGC.....	£25	Revue Mini Star (Yashica Aitoron) subminiature near mint.....	£29
Hasselblad PM45 prism (non-metered).....	£119	Rollei 35, black, Singapore. 40/2.8 Tessar. Good; Meter u/s.....	£69
Heydes Aktino Photometer. A lovely extinction meter cased.....	£29	Rollei A26 (for 126 film) with 40mm f3.5 Sonnar lens. Mint.....	£29
Holdall: Crumpler Cupcake 4000 black. Lovely bag, new.....	£29	Rolleiflex 3.5f Planar, metered, VGC, just Serviced + extras.....	£649
Horvex 3 light meter. (selenium cell). Super, boxed.....	£19	Rolleiflex Bay 1 Filters, Yel, Light Gr, Green, Or, Red.....	£15
ITT Binocular camera. Photo Binocular 110.....	£25	Rolleiflex Bayonet 1 lens hood in back bakelite keeper, vgc.....	£25
Kiev / Contax fit 135mm f4 Jupiter 11 lens. In silver finish.....	£29	Rolleiflex Bayonet 1 Rolleiinar 1 close up set, lovely, cased.....	£29
Kiev / Contax fit 135mm f4 Jupiter 11 lens, silver, keeper.....	£35	Rolleiflex Bayonet 1 Rolleiinar 2, 3 part close up set, lovely.....	£29
Kiev / Contax fit 35mm f2.8 Jupiter 12 lens. Excellent.....	£49	Rolleiflex Bayonet 2 lens hood, near mint, nice quality.....	£25
Kiev / Contax fit 85mm f2 Jupiter 9 lens. Silver finish. 1963.....	£49	Rolleiflex Bayonet 2 Rolleiinar 1 close up set, VG, cased.....	£39
Kim SF finder. For 135mm frame. (like Voigtlander Kontur).....	£29	Russian 180mm f2.8 Jupiter 6 lens (copy of Carl Zeiss Olympia Sonnar). Fits the Zenit 39mm screw mount VGC.....	£159
Kodak Bantam f4.5 with case, instructions.....	£29	Russian Multi lens turret finder. Signs of normal use.....	£45
Kodak Beau Brownie. 6X9, black and maroon.....	£39	Russian multi turret finder. Frames for 28, 35, 50, 85, 135.....	£45
Kodak DCS Pro N SLR (Nikon Based). 14 mpx full frame.....	£179	SEI Exposure Photometer. Lovely calibrated example.....	£79
Kodak Pony 135, french model. 4.5cm f3.5 Angenieux lens.....	£49	Sekonic L-308B Flashmate digital meter. Nr Mint.....	£69
Kodak Retina C fit 35mm f5.6 Schneider Curtagon.....	£29	Stereo Coronet 3-D stereo bakelite camera, for 127 film.....	£39
Kodak Retina Reflex / IIIS fit 135 f4 Tele Xenar lens. Super.....	£29	Stereo Coronet 3D camera. Black bakelite. VGC.....	£49
Kodak Retina Reflex / IIIS fit 35 f2.8 Curtagon lens. Lovely.....	£39	Stereo Realist. 35mm CRF. 35mm f2.8 David White lenses.....	£249
Kodak Retina Reflex fit 200mm f4.8 Tele Xenar lens. Black.....	£89	Stereo Realist. 35mm CRF. 35mm f3.5 David White lenses.....	£99
Kodak Vollenda 620. 10.5cm f4.5 Kodak lens in Compur.....	£29	Stereo; Iloca Stereo Rapid. 35mm CRF 35/ f2.8 Cassaris.....	£129
Konica Auto S CRF, with 47mm f1.9 Hexanon lens, lovely.....	£49	Tamron Adaptall 2 mount 28mm f2.5 BBAR MC.....	£25
KW Praktina FX SLR, wit 58mm f2 CZJ Biotar f2 lens.....	£69	Tasei Welmy Six, for 6x6 on 120. 75mm Terionar lens.....	£35
Leica 14127 M to R adaptor. Allows Visoflex lenses on R.....	£29	Tewe Polyfocus finder, 28/35/75/85/100/135/180mm cased.....	£35
Leica APDOO self timer accessory. VGC, cased.....	£25	Topcon RE / Super D etc. Black prism finder. Nr mint cased.....	£49
Leica FIKUS variable lens hood. For A36 Elmar lenses.....	£29	Topcon RE 35mm f2.8 RE Topcon lens. Late all black. VGC.....	£39
Leica FISON lens hood for 5cm Elmar. Satin chrome boxed.....	£49	Topcon RE 3x Teleconverter, Auto-Teleplus. Excellent.....	£15
Leica FOKOS chrome rangefinder, post type, no foot.....	£49	Topcon RE Auto-Ring extension tube, near mint, boxed.....	£10

We are always keen to purchase collections however large or small. Instant decisions and fair prices paid. Please ring us now...



You are welcome to visit our showroom to browse our huge collection - please ring us before travelling for an appointment



Leica II body, chrome, 1938. No.2947xx. VGC, Serviced.....	£199	Topcon RE Automatic Extension Tube nr mint boxed.....	£10
Leica IIIa, 1935. No.1633xx. + 5cm f2 Summar, Serviced.....	£279	Topcon RE Magnifier, screws into prism eyepiece. Boxed.....	£10
Leica IIIc, Sharkskin. 1949. With 5cm f3.5 red scale Elmar.....	£339	Topcon RE Variable macro extension tube.....	£19
Leica IIIIf Black Dial body. no.569380. 1951. Excellent.....	£259	VN Press camera. Strut Folding 4X5, 6" f4.5 Ross Xpres.....	£169
Leica L39 screw mount 35mm f2.8 Jupiter-12 lens. Silver.....	£49	Voigtlander Kontur finder, for 35mm frame on 24x36.....	£25
Leica M 135mm f2.8 Elmarit, black,nice optics, caps.....	£289	Voigtlander Bessa 1, for 6x9 on 120. With 105mm Vaskar.....	£69
Leica M 50mm f2 Summicron, close focus. With specs.....	£579	Voigtlander Bessa R with 10.5cm f3.5 Helomar, VGC.....	£149
Leica M fit Visoflex III set: with bellows, compendium, etc.....	£189	Voigtlander Bessamatic SLR. + 50mm f2.8 Color-Skopar X.....	£69
Leica POOCi yellow no.2 filter for 9cm Thambar boxed.....	£25	Voigtlander Perkeo 1, (6x6) with 75mm f4.5 Vaskar.....	£39
Leica POODW Green filter for 9cm Thambar lens boxed.....	£25	Voigtlander Prominent fit 150/4.5 Super Dynaron V.Rare.....	£199
Leica R Macro Extension tube set no. 14158.....	£25	Voigtlander Vitessa T. with 50mm f2.8 Color Skopar VGC.....	£119
Leica SBOOI 50mm bright line finder. ice optics, slight ding.....	£79	Walz Envoy, 35mm CRF, with 4.8cm f1.9 lens Nice camera.....	£49
Leica VIDOM zoom viewfinder, chrome 35-135 markings.....	£39	Weimarlux light meter, in white, with red case. Works well.....	£15
Leica VIOOH zoom viewfinder. Straight Sided version.VGC.....	£59	Welta Perle camera, 6x4.5 on 120 Radionar lens.....	£29
Leica Visoflex Short Focus Mount adaptor 16462.....	£29	Welta Weltini, curved top, CRF. With 5cm f2 Xenon lens.....	£49
Leica WINTU right angled finder. Chrome. VGC.....	£49	Weston Euro Master light meter. VGC, case, invercone.....	£49
Mamiya 23 Standard "press" camera, 6x9 back, 90mm lens.....	£139	Weston Master III, exceptional set, with invercone, case.....	£29
Mamiya 645 fit Vivitar MC 2x Teleconverter. Near mint.....	£29	Weston Master V meter, VGC case, cone, lanyard.....	£39
Mamiya 645 Super motor wind accessory, works well.....	£39	Yashica Bayonet 1 Close Up Set No.2, for TLR use.....	£19
Mamiya C TLR fit 18cm f4.5 Sekor lenses. Lovely.....	£79	Zeiss Icarex fit 35mm f2.8 "Icarex BM Wide Auto" Japan.....	£29
Mamiya C330 Professional body. Good / Used condition.....	£99	Zeiss Ikon "Baby Box" Tengor. For 3x4 on 127 film.....	£19
Mamiya RZ 82mm extension tube. Used condition.....	£19	Zeiss Ikon "Baby Ikonta" 520/18, 5cm f3.5 Zeiss Tessar.....	£59
Metz 45 CL-4 flash set. IN VGC. With NiCad, etc. boxed.....	£59	Zeiss Ikon Baldr Box, 51/2. 6x9 on 120 film. c.1935.....	£25
Metz Power Pack P76 portable NiMH power set, boxed.....	£139	Zeiss Ikon Chrome Box Tengor, 56/2. 6x9 on 120 film.....	£29
Minolta / Sony AF 75-300mm f4.5-5.6 Zoom lens. VGC.....	£49	Zeiss Ikon Ikophot meter. vgc with incident att, case, chain.....	£29
Minolta 16 subminiature camera. Silver. VGC, with case.....	£29	Zorki "Mir" with 5cm f3.5 Industar-50 lens, case, good cond.....	£49
Minolta AF 35-105mm f3.5-4.5 Zoom lens. nice quality.....	£49	Zorki C (Zorki S). With 5cm f3.5 Industar 22 lens.....	£39
Minolta Auto Winder G, Near mint condition, boxed, case.....	£25		
Minolta Dimage 7 digital bridge camera mint, boxed.....	£39		
Minolta Dynafit 3500xi Program Flash. Mint and boxed.....	£29		
Minolta Remote Cord RC-1000L 5m electronic release.....	£10		

Many More items at: www.collectablecameras.com

Insured P&P usually between £3 and £11.

MILL HOUSE. BARMBY ON THE MARSH. EAST YORKSHIRE. DN14 7HQ

Tel: 01757 638649 (10am-7pm) Mobile: 07970 630287

Email: sales@collectablecameras.com



Mail order specialists. Visitors welcome by appointment.

WANTED FOR CASH

Exclusively... **Nikon**

HIGHEST PRICES PAID

Grays of Westminster are always seeking mint or near-mint examples of Nikon equipment:

Nikon cameras, AF-D Nikkor lenses, AF-S Silent Wave Nikkor lenses, AF Micro-Nikkor lenses, Nikon Speedlights, Nikkor AIS & AI Manual Focus Lenses

Please telephone 020-7828 4925 or you can email us at info@graysofwestminster.com for our highest offer.

Grays of Westminster
– Exclusively... **Nikon**
40 Churton Street, Pimlico
London SW1V 2LP



www.graysofwestminster.co.uk



Equipment to sell?

Great news! The global market for quality digital and film cameras, lenses and accessories is stronger than ever!

With our worldwide network of customers we're paying the highest prices for **Nikon, Canon, Leica, Fuji, Contax, Olympus, Panasonic, Sony, Zeiss, Voigtlander, Konica, Minolta, Sigma, Tamron, Tokina, Hasselblad, Pentax, Bronica, Mamiya** and other top-quality brands.

Free Collection

Contact Jonathan Harris for an immediate quote:
info@worldwidecameraexchange.co.uk
or phone 01277 631353

Same-day Payment

Looking to buy? Please visit our website:
www.worldwidecameraexchange.co.uk



RATED **EXCELLENT** (9.5/10) ON TRUSTPILOT



Our ambassador **Ben Read**,
shooting on his **Canon EOS 5D III**

REDEFINING THE WAY YOU **BUY, SELL AND TRADE** YOUR GEAR



5 star
customer service



16 point system
for grading equipment



Six month warranty
on used products



Super fast payment
for sellers



True market value
when buying or selling

#MYMPB



SIMPLE SELLING • **FREE COLLECTION** • 16 POINT EQUIPMENT GRADING SYSTEM • **SUPER FAST PAYMENT**
FIVE STAR CUSTOMER SERVICE • **TRUE MARKET VALUE WHEN BUYING OR SELLING** • SIX MONTH WARRANTY

www.mpb.com

EXPERIENCE BETTER

UK: 0330 808 3271 • US: 646-513-4309 • **@mpbcom**



Photographers on Safari

www.photographersonsafari.com

✉ info@photographersonsafari.com



Golden Eagle Experience in Leicestershire 2017 Dates **£99**
April 9th; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers.

Cheetahs, Lions, Foxes, Birds of Prey, Cambs. **£129**

April 8th; Privileged access to Cheetahs, Malayan Tigers, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. Barn Owl, Eagle Owl and Red-Tailed Hawk etc.

Amazing Bat Photos & Learn Fill-in Flash Techniques **£139**

April 7th; Oxfordshire. Take amazing bat photos, plus learn how to use balanced fill-in flash on wildlife subjects in different lighting conditions. Max 4 persons. Free loan of Canon digital camera and flash if req'd.

Big Cats at WHF, Smarden in Kent **£155**

April 1st, 22nd; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Servals, Cheetahs, Pumas, Jungle Cat, Amur & Snow Leopards, Caracal, Lynx, Clouded Leopards, Fishing Cat. Large open photographer-friendly enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. White Lion pride in a huge natural enclosure. Max 12 clients.

Big Cats at WHF, Smarden, Kent - Specialist event 6 photographers - incl. Jaguars **£199**

March 30, 31. April 20, 21st; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You will see all the animals as above and you will have more personal interaction with the cats. Now including Jaguar.

Gift Vouchers available for any Workshop or for any Monetary Value.

These Experiences make Wonderful Gifts for that Special Occasion.

Birds of Prey Workshop, Bedford **£119**

April 15th, 16th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding natural locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey. **£159**

July 11, 12th; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Stoats, Hedgehog, Harvest Mice & various Deer. 2 sessions with the foxes, sometimes only inches away from you. inside encloses with Foxes, Otters, Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through.

Small Cats Workshop, Welwyn, Herts. **£109**

April 3rd; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat, Jaguarundi, Cheetahs, Asian Wildcat. As featured on Animal Planet. Small groups.

Bass Rock Gannets **£225**

June 9th, June 18th, June 25th; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

Gannets diving off Bass Rock **£99**

June 14th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.

Farne Islands Puffins (Over 5 hrs photography) **£89**

June 10th, 17th, 24th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

Pro Birds of Prey Shoot (2) with Short Eared Owl, Northumberland. **£139**

June 8th, 13th, 16th; Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species of birds, mainly British. Maximum 8 photographers.

Small Mammals, Insects & Reptiles **NEW WORKSHOP** **£199**

July 27th, 28th; Indoor studio set-ups ensuring professional quality photos of stunning subjects. Studio lighting set up for you. Triggers to fit your camera supplied. Cameras and lenses can be loaned without charge. Innovative set-ups to maximise your opportunities. Max 4 persons. Harvest Mice, Red Eyed Tree Frogs, Praying Mantis, Locust, Bearded Dragon, Scorpion, Tarantula, Snakes, Lizards etc.

Birds of Prey on Lindisfarne (Holy Island) incl. Short Eared Owl **£139**

June 5th, 6th; New workshop for 2016. Photograph a Short Eared Owl in its natural habitat before continuing with selection from Eagle Owl, Long Eared Owl, Barn Owl, Buzzard, Kestrel, Little Owl, Tawny Owl using boats, Lindisfarne Castle, boat houses & fishing props as backdrops.

DESTINATIONS ABROAD 2017 & 2018

Masai Mara in Kenya - Birds & Mammals of Costa Rica - The Galapagos Isles

White Horses in the Camargue - Falklands Tour - Tigers in India

Animals in Snow in Montana - Brown Bears in Alaska - Jaguars in the Pantanal

South Africa Wild Dogs and Reflection Pools - Botswana by Boat

Alaska's Inside Passage - Namibia's Wildlife, Landscapes & the Himba Tribe



For more information, please visit the website or call John Wright on 01664 474040 or 07779 648850 (preferred). We will be most happy to discuss any workshop in detail, or to send more detailed leaflets to anyone without internet access. Photographers on Safari, West End Studios, 55 Stapleford Road, Whissendine, Oakham, Rutland. LE15 7HF

Accessories

Photographic Backgrounds

Hard wearing • Low crease • Washable

			PLAIN	
			8' x 8',	£15
			8' x 12',	£24
			8' x 16',	£29
				PLUS P&P
10 COLOURS INC BLACK, WHITE & CHROMA COLOURS				
			CLOUDED	
			8' x 8',	£27
			8' x 12',	£44
				PLUS P&P
20 COLOURS. SPECIAL OFFER : 8 x 12 CLOUDED - 2 FOR £80 OR 3 FOR £115				

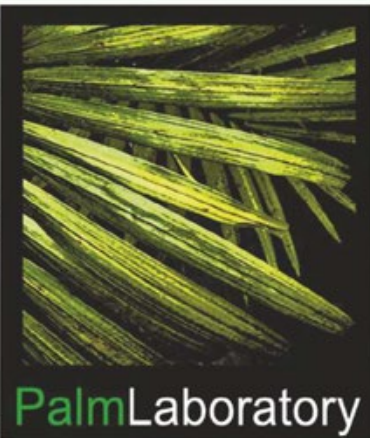
 **01457 764140** for free colour brochure or visit
www.colourscape.co.uk

Printing

Palm Labs

Photographic Processing & Printing

Palm Laboratory Ltd
69 Rea Street
Birmingham B5 6BB
Established 30 Years



- **Kodak & ILFORD Film** now in stock
- E6 / Slide / C41 / Neg / B&W Film Processing
- Process & Print Packages on Kodak Paper
- Digital Package Deals on Kodak Paper
- 35mm / 120 / 5x4 / 10x8 Film's
- Traditional Black & White on Ilford Paper
- Optical Colour Handprints on Kodak Paper
- Drum & Whole film Scanning Services
- Exhibition Prints on Kodak Paper
- Digital C-type Print's on Kodak Endura
- Portfolio's and Student Discounts
- Lomography Prints and Scans
- Mounting Services ● Metallic / Gloss / Matt Paper
- Friendly Advice ● Postal Service

0121 622 5504

www.palmlabs.co.uk
info@palmlabs.co.uk

Wanted



Peter Loy
COLLECTABLE CAMERA SPECIALISTS
www.peterloy.com

CAMERA COLLECTIONS WANTED

Call us: **020 8867 2751**
 We can come to you (UK & Europe)



MS Hobbies Minox Specialists.
Develop, Scan
 Print: Minox, 110, Kodac Disc.
 Video and Cine Transfers.
 Cameras, Accessories bought and sold.
T: 02380 211622 • W: mshobbies.co.uk
E: sales@mshobbies.co.uk

PLEASE MENTION
Amateur Photographer
 WHEN REPLYING TO
 ADVERTISEMENTS

Black & White processing

Professional B/W Colour Printing.
 Hand Processing all types of films from 35m-5x4
Develop and Contacts £6.50 each
2 or more film £5.50 each
Develop, 5x7s @ £15 per roll
 All printed on genuine b/w, colour papers.
 Phone for price list of all services:
01442 231993
 Send cheque + £2 pp
 All work sent back recorded delivery
 Karl Howard, 16 Chalfont Close,
 Hemel Hempstead, Hertfordshire, HP2 7JR

Wanted



Peter Loy
COLLECTABLE CAMERA SPECIALISTS




CAMERA COLLECTIONS WANTED

Call us: **020 8867 2751**
 We can come to you (UK & Europe)

www.peterloy.com

Wanted



PETER WALNES

WANTED FOR CASH OR COMMISSION

Film Cameras: Leica M, Leica R6-2/R8/R9, Leica Screw Leica copies, Nikon Rangefinder, Nikon F6/F5/F2H/F2T Canon F1, Contax RTSII/RTSIII/RXII/S2/N1/G1/G2/T/T2/T3 Contax 645, Bronica RF645/GS1/SQAi, Fuji 6x7/6x9/6x17 Hasselblad, Rolleiflex TLR, Rollei SL66/SL66E/SL66SE Konica Hexar, Mamiya 6/7/RZ67/645AFD, Pentax 67 Plaubel 670/W67/69W, Konica Hexar, Voigtlander Bessa Alpa, Compass, Ducati, Ektra, Foca, Gami, Ilford Witness Rectaflex, Robot, Tessina, Zeiss Contarex/Contax/Tenax

Digital: Medium/High-End Nikon, Canon EOS, Sony, Fuji Leica M-Series/S-Series/X-Series/DMR/Q/SL Typ 601 Hasselblad H-Series, Pentax 645D/645Z, Phase One, Leaf

Panoramic: Hasselblad XPan, Linhof Technorama etc

Large Format: Arca, Ebony, Horseman, Linhof, Sinar etc

Unusual Lenses: Angenieux, Astro Berlin, Boyer Cooke, Dallmeyer, Goerz, Kilfitt, Kinoptik, Meyer, Old Delft Pasoptik, Ross, Som Berthiot, Taylor Hobson, Zunow etc

Binoculars: Leica, Zeiss, Hensoldt, Opticron, Swarovski

Contact us now for our best price. Estate sales welcome.
We can arrange free collection from you and delivery here for transactions over £500.
Tel: 01736 719461 Fax: 01736 719538
Email: pwalnes@truemesh.com Website: www.peterwalnes.com
Peter Walnes, PO Box 332, Penzance, Cornwall TR18 9DP

Cameras For Sale

VINTAGE COLLECTABLE CAMERAS & LENSES

LEICA 11 BLACK + ELMAR F3.5 £395 LEICAFLEX BODY £125 (dented top housing)
 LEICAFLEX BODY PERFECT £159 ROLLEICORD + ORIG. LEATHER CASE £149 RB67 PRO S
 Plus five 220 FILMBACKS + INSTR. £295 BEAUMAT BEAUTY (rarity) £69 CANON FT1.8 £45
 CANON AE-1 + VIVITAR 70-210 (nobatt. cover but OK) £59 CANONPOWER WINDER AE15 CANON
 T50+CANON FD70-210 ZOOM £33 KODAK NO.2 BROWNIE £15 FED 4 £29 MINOLTA 3000i +SIGMA
 35-70 ZOOM £22 MINOLTA DYNAX 500sisuper+SIGMA 35-70 ZoomMaster £39 NIKON F401 BODY
 £22 NIKON F401AF+SIGMA 75-200 £39 NIKON F50 Body £15 NIKON F601 BODY £25 NIKON F801AF +
 VIVITAR 70-210 £69 NIKON MF21 Control Back for F801 £15 OLYMPUS AZ330 Superzoom £16 PENTAX
 K1000+F2 £79 PENTAX ME BODY £15 PENTAX SFXN + SIGMA 75-300 £55 SIGMA 100-200 MINOLTA
 FIT £15 LEICA DIGILUX £39 (no leads)

LOADS MORE! -FOR FULL LIST OF EVERYTHING RING or EMAIL
 SIGMA ZOOM18-35 NIKON AF fit ASPHERIC £59 TOKINA SD 70-210 PK fit £19
 VIVITAR V3000 +VIV. 28-70 £19 EXAKTA FIT SOLIGOR BELLWS (MINT) £49 PENTAX 110
 COMPLETE BOXED OUTFIT £79 MICRO NIKKOR 55MM F2.8 AF £89 VIVITAR SERIES ONE 35-85 OM
 FIT RARE CHUNK OF GLASS-**WOW!** £89 SPEED GRAPHIC OPTAR LENS (tatty) £69
 MIRANDA CAMERAS FV£39 FVT £49 SENSOREX £45 NIKON EM £59 OLYMPUS OM-10 £29
 PETRI RACER £25 STEKY SPY CAMERA + TWO LENSES (rarity) £125 FUJICA STX-2 £39

irvingfreed@yahoo.co.uk TEL: 07773 472992



Final Analysis

Roger Hicks considers...

'Rosetta Landing Site', 2016, by the European Space Agency

Landscape photographers often set out at an early hour to get good pictures, but not usually 12 years early. This picture was taken maybe 500 million miles from earth. Rosetta, the space probe from which it was shot, was launched in March 2004. This is a comet-scape: 67P/Churyumov-Gerasimenko. It's already old news, though, since Rosetta died in September. What was her background?

The very earliest date for even a partially fixed silver-halide print was 200 years ago this year: Niépce, 1816. Talbot's first pictures were in 1835, around the same time as Daguerre's. The Montgolfier brothers were the first to ascend in a hot air balloon, on 21 November 1783. In fewer than 250 years we have gone from unfixed pictures and hot-air balloons to a space probe called Rosetta.

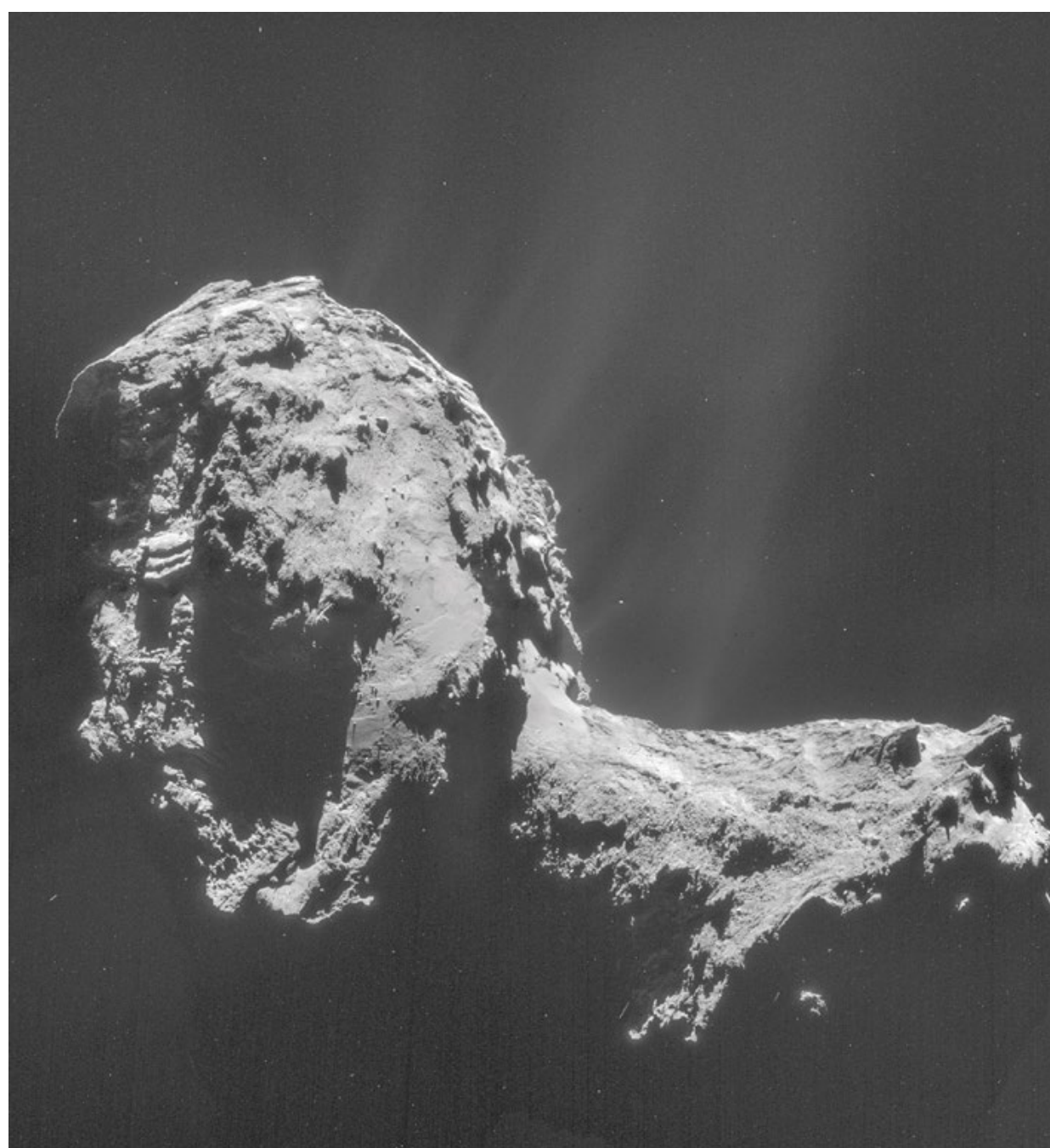
Photography, aerial navigation – what else did we need on the way? Transmission of images by telegraph came surprisingly early: Bain, 1843. Wireless telegraphy arrived in the 1890s (Marconi), while powered flight had to wait until 1903 (Wright brothers).

In 1928, W2XB in New York made the first public television broadcast. The first computer appeared some time between 1941 and 1944. The first earth-orbit satellite, Sputnik, was launched in 1957. The first man in space, Yuri Gagarin, flew in 1961. The US moon landings began in 1969. Steve Sasson invented modern digital photography in 1975, the year the European Space Agency was founded.

The pace of progress

Now consider your own photography. Many, perhaps most, of our readers will have started out with film. Older readers will have started out with black & white, because it was cheaper than colour. Although many may still own film cameras, few will use them exclusively: the speed and scale of the digital revolution took almost everyone by surprise.

Do you print your pictures? Many, probably most, don't. They share them on the internet, or show them to people on their mobile phones. The internet took off about 20 years ago. The first mass-market



© NASA

'What will happen to photography when we discover slood?'

camera phone was the J-SH04 of 2001. Many of our readers may not remember the days before camera phones. Never mind a timescale of fewer than 250 years, we're talking about fewer than 25 years.

Progress is neither linear nor inevitable: it proceeds in fits and starts, with

numerous dead ends. Sometimes things regress. Some things are set to one side for decades. Most people alive today are too young to remember the moon landings. But overall, things progress. How they do so is all but unpredictable. What will happen to photography when we discover slood? We don't know. What is slood? We don't know that, either – we haven't discovered it yet. But we will, or other things equally unimaginable. What will 2017 bring? More of 2016, or... well, what?

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Walker Evans

PARKCameras



VISIT OUR WEBSITE - UPDATED DAILY

www.parkcameras.com/ap

OR PHONE US MONDAY - SATURDAY

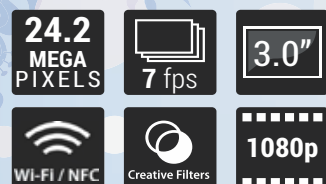
01444 23 70 60

WINTER SALE - NOW ON!!

See www.parkcameras.com/winter-sale to learn more!

Canon EOS 80D - Body only

Unlock your creative potential



Save £160!

SALE PRICE
£759.00*

*Price after £80 cashback. You pay £839.00 and claim £80 cashback from Canon UK. T&C's apply. Special price ends 2nd January 2017. Regular price £919.00.

Olympus E-M5 Mark II

+ 12-40mm lens



SALE PRICE
£1,049.00

Save £200!

Special price ends 02.01.17. Regular price £1,249.00.

15% OFF

selected Olympus lenses



For example: Olympus 7-14mm f/2.8 Pro only **£849.15** after 15% discount. Offer ends 02.01.17. T&C's apply.

Fujifilm X-T1 Body only

Graphite Silver



SALE PRICE
£669.00*

Save £250!

*Price after cashback. You pay £919.00 and claim £250 cashback from Fujifilm UK. Offer ends 02.01.17.

Fujifilm X-Pro2 Body only



SALE PRICE
£1,189.00*

Save £160!

*Price after cashback. You pay £1,349.00 and claim £160 cashback from Fujifilm UK. Offer ends 02.01.17.

Sony a7R II

Body only



SALE PRICE
£2,899.00*

Save £100!

Special price ends 02.01.17. Regular price £2,999.00.

DOUBLE CASHBACK

available on selected
Panasonic LUMIX G cameras



For example: Panasonic LUMIX GX80 + 12-32mm only **£349.00** after £200 cashback from Panasonic. Offer ends 09.01.17. T&C's apply.

10% OFF

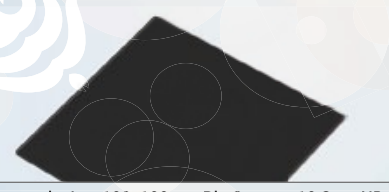
any Manfrotto product



For example: Digital Director for iPad Air 2 (MVDDA2) only **£224.10** after 10% discount. Offer ends 02.01.17.

10% OFF

LEE Filters



For example: Lee 100x100mm Big Stopper 10 Stop ND - Glass only **£89.99** after 10% discount. Offer ends 02.01.17.

Sigma 50mm

f/1.4 DG HSM (Art)

Supplied in a
kit box!



SALE PRICE
£489.00*

Canon Fit!

Special price ends 09.01.17. Regular price £499.00.

Sigma 150-600mm

f/5-6.3 DG OS HSM Contemporary



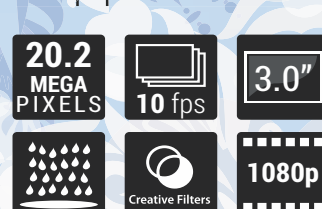
SALE PRICE
£699.00*

Save £40!

Special price ends 09.01.17. Regular price £739.00.

Canon EOS 7D Mark II

Keep pace with the fastest action



Save £100!

SALE PRICE
£1,149.00*

Plus **FREE** Canon BG-E11 battery grip worth £198!

Special price & free grip offer ends 2nd January 2017. Regular price £1,249.00

24 months interest free credit on Canon L-series lenses!
0% finance available on Canon L-series lenses*. Visit us in store, call us on 01444 23 70 70 or visit www.parkcameras.com/ap. Ends 17.01.2017

*Offer excludes any L-Series lens that is currently on cashback.

For hundreds more offers available in our sale, including some clearance items, visit www.parkcameras.com/winter-sale

Visit our Burgess Hill or Central London stores for some special ex-display offers!



All prices include VAT @ 20%. See website for our opening times for both our London and Burgess Hill stores. All products are UK stock. E&OE. Please mention "Amateur Photographer" when ordering items from this advert. Prices correct at time of going to press; Prices subject to change; check website for latest prices.

Keep up-to-date with all the latest new products and news with Park Cameras!





SUPER STOPPER

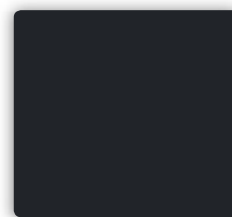
Most photographers shooting land or seascapes would choose to work at either end of the day when the light is soft. This is also generally the time when the addition of a 6 or 10 stop filter will give the very long exposures necessary to give the effect of smooth water and cloud motion.

But sometimes things don't work out that way. It might be a question of tide or timing, of weather or circumstance, or even a combination of these factors, but sometimes you need to be able to shoot in broad daylight, or even bright sunlight, and still achieve those very long exposures. These are the conditions for which the 15 stop Super Stopper has been designed.

I've worked with these fishing huts in France on many an occasion, but thought it would be fun to visit on a very hot summer's day, principally to put the Super Stopper through its paces. The temperature was hovering around 37 degrees centigrade, the sky was blue and the light ferocious, giving me a shutter speed without filtration of 1/500th of a second. With the 10 stop Big Stopper that gave me a shutter speed of just 2 seconds, but with the new 15 stop Super Stopper I was able to achieve an exposure time of 1 minute.

Jonathan Chritchley
www.jonathanchritchley.com

*Nikon D810, Nikon 24-70mm @ 35mm,
F11 at 1 minute, 100 ISO. LEE Super Stopper.*



NEW

Super Stopper



INSPIRING PROFESSIONALS

www.leefilters.com